VOGUE

YOUR MONEY'S WORTH

12 Examples of a New
MONEY-STRETCHING FASHION

20 Ideas for
FURLOUGH WEDDINGS

20 Ideas for
LIVING-NEAR-CAMP

also

MAJOR DE SEVERSKY WRITES ABOUT
GENERAL "BILLY" MITCHELL

V O
OCTOBER 15, 1942
PRICE 35 CENTS
40 CENTS IN CANADA

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WALLACE

Grande Baroque

This glorious pattern is the mood of Grandeur, in precious Sterling. It is a Gala Art Performance in the joyous Baroque periods. It glorifies the much desired hand-wrought qualities of intricate openwork and full-formed, 3rd Dimension Beauty. It is definitely an "Art Treasure". . . a most useful investment that will declare handsome dividends to its proud possessor, for generations to come.

Grand Colonial

Grand Colonial, the newest and finest of all "plain" patterns, is in the American tradition. Colonial Fiddle Motif, full 3rd dimension form, and exclusive soft glowing opalescent finish. Authentic Master Craftsmanship patterns by Wallace Silversmiths are featured by important jewelers and silver departments from coast to coast. Booklet on request.

WALLACE
SILVERSMITHS
WALLINGFORD, CONNECTICUT

GEO. PLATT LYNES

Traina-Norell Simple and earthy as a dirndl—but with rosy paillettes to sparkle through the dimout. So that talented young man, Norell, dresses us for the unpredictable evenings of Winter 1942-43 *Dress Salon, Sixth Floor*

New Horizons

$6.25 $10.50 $27.50

The perfume that carries you on . . . and on . . .

your perfume . . . if you've soaring imagination for the future . . .

your perfume, if you'd project your Self . . .

CIRO

Also: *Danger* • *Surrender* • *Reflexions* • *Doux Jasmin*

Shoes by Henri Bendel... hand-lasted... hand-made of selected leathers... styled by Andre Rouchaud ...to preserve elegance, delicacy, charm ...to serve faithfully. Into every Bendel Shoe is sewn "integrity" ...the quality and beauty that endure ...important just now for the extra wear that war conditions impose.

Henri Bendel
10 WEST 57
NEW YORK

Keep your best face forward

YARDLEY "ENGLISH COMPLEXION" POWDER, mist-blown, graciously scented with "Bond Street." Ten radiant shades. At finer shops, $1

"BOND STREET" LIPSTICK, petal-smooth in texture. Keeps your lips soft and inviting. Ten shades. At all fine shops, $1 Matching rouge, 55c and 85c

"BOND STREET" MAKE-UP BASE insures all day a petal-smooth finish to your powder. Use it once a day for all-day loveliness. At finer shops, $1

"BOND STREET," a truly great perfume whose formal fragrance blends brilliant sophistication with regal charm. At finer shops, in original wrappings only . . . $2.50, $4.50, $8.50 and $13.50

Duty need not interfere with beauty . . . not while "Bond Street" Beauty Preparations (by YARDLEY, *for you!) are sold by all finer shops! Let these "Bond Street" preparations help you keep your best face forward!*

with "Bond Street" Beauty Preparations

BY YARDLEY

Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients.

MARSHALL FIELD & COMPANY

Chicago

GEORGE PLATT LYNES

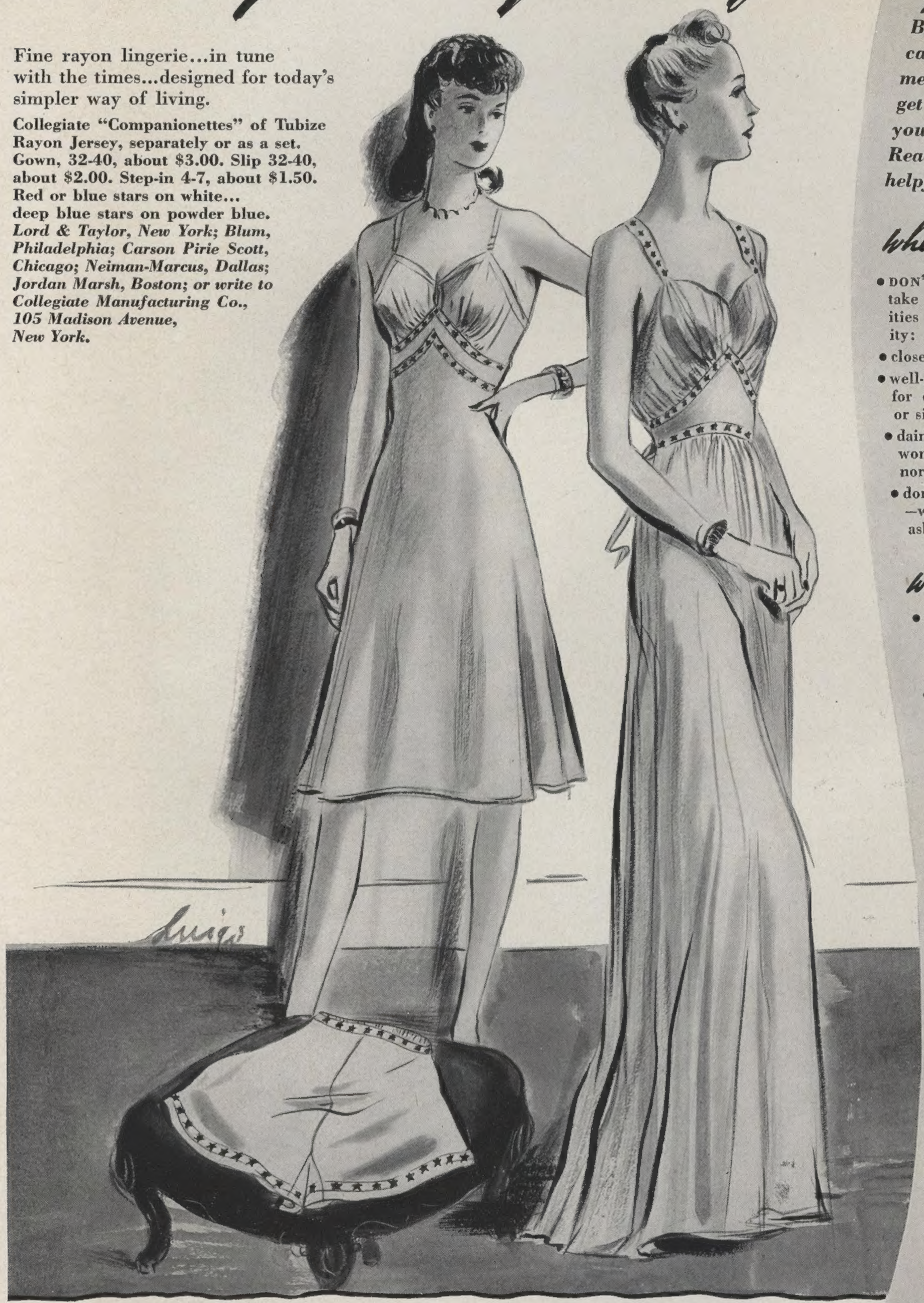
28 SHOP

One of our most desirable minks; wide-worked skins in a superbly simple coat. Thrown over a reed-slender gown of two-tone silk and rayon romaine in delectable color—heliotrope played against wisteria. The gown, $135, from the 28 Shop evening collection. The coat from our famous Fur Salon.

Thank your lucky stars for Rayon

Fine rayon lingerie...in tune with the times...designed for today's simpler way of living.

Collegiate "Companionettes" of Tubize Rayon Jersey, separately or as a set. Gown, 32-40, about $3.00. Slip 32-40, about $2.00. Step-in 4-7, about $1.50. Red or blue stars on white... deep blue stars on powder blue. ***Lord & Taylor, New York; Blum, Philadelphia; Carson Pirie Scott, Chicago; Neiman-Marcus, Dallas; Jordan Marsh, Boston; or write to Collegiate Manufacturing Co., 105 Madison Avenue, New York.***



Buy wisely...use extra care in washing and mending...and you'll get longer wear from your rayon lingerie. Read and follow these helpful suggestions:

when buying

- DON'T BUY HURRIEDLY—take time to seek the qualities that stand for durability:
- closely-knit fabric
- well-proportioned styling—for comfort when walking or sitting
- dainty yet strong seams that won't pull out or fray with normal wear
- don't buy garments too small—when in doubt about size, ask your salesclerk

when washing

- WASH AFTER EACH WEAR—gently and quickly in rich suds of mild soap and lukewarm water
- squeeze suds through fabric—avoid hard rubbing, twisting
- rinse thoroughly—squeeze out excess moisture
- hang evenly over a smooth line or rod to dry—away from heat and sunlight
- if you wish to press, be sure the iron is at "low" heat—NEVER HOT—and press lightly on wrong side while garment is slightly damp

when mending

- KEEP A WELL STOCKED MENDING KIT—replete with fine needles and threads—ribbons and tapes
- mend each little tear and rip before it "runs" into a major task
- don't puncture the threads in fine fabrics with too-coarse needles
- keep your undies fresh and new looking by replacing worn shoulder straps—reinforcing frayed waistbands—with matching tapes or ribbon

The Tubize Certified Quality label sewn in the seam of your dresses or lingerie not only indicates that the fabric is made of Tubize Rayon but that it has been tested and is certified to be satisfactory in respect to strength, color and cleanability. Tubize Chatillon Corporation, manufacturers of Rayon Yarns and Fabrics, Two Park Avenue, New York City.

Pronounced "Two-Bees

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Vol. 100, No. 8
Whole No. 1684

FURS BY ROBERT ★ DESIGNED BY ROBERT ★ CREATED BY ROBERT

WILD MINK • $2200

GRAY SQUIRREL • $395

CANADIAN BEAVER • $600

Furs by Robert

BY THEIR DISTINCTION AND ORIGINALITY
AMERICA KNOWS THEM

Those subtle differences that distinguish the unusual from the commonplace are inbred qualities of Furs by Robert. A newer fashion note . . . that touch of individuality . . . a lovelier, more supple line. All these mean so much more . . . yet the Robert label costs no more than other furs of similarly fine quality.

ALSO FEATURED BY

The Eugene Gray Shops, Dayton, Ohio; Gomez Cutler, Buffalo, N.Y.
Mode Shop, Midland, Mich.; Sarah Weinstock, Miami Beach
Edith Brown, Detroit

FIFTEEN FIFTY BROADWAY
DETROIT, MICHIGAN

Stairway from the stars—

He keeps writing: "Let's get married at home, darling . . . with you coming down the old stairway . . . in a beautiful white wedding gown. . . . It'll seem more like I always dreamed our wedding would be — before the world turned upside-down . . ."

And what he's trying to say is: "Let's keep alive the time-honored traditions of *home* . . . the peace, and security, and graciousness, and laughter."

Every American girl knows that fine Sterling (solid silver) is traditionally a part of American life, beloved by both bride and groom as an unchanging symbol of marriage and home second only to the wedding ring.

Your choice of Sterling, then, takes on new significance. We suggest that you ask your jeweler to show you Towle Sterling patterns . . . because solid silver by Towle is backed by craft traditions that began in 1690. Time has proved the essential beauty of Towle patterns to be classic. These patterns survive the styling whims of passing years. Yet Towle Sterling is not expensive . . . a Place Setting of six essential pieces costs only about $18.50 including Federal Tax.

Send for new free booklet: "*The Bride in Wartime — and her Towle Sterling.*" Address: The Towle Silversmiths, Dept. K-10, Newburyport, Massachusetts.

Towle's part in the war-effort and the scarcity of silver are affecting the quantity of Towle Sterling available; they will never affect the quality Towle craftsmen have created and maintained for generations.

Tōwle Sterling

Any mail for me?.... the letter comes . . . and how his spirit soars at the welcome news of you, of home! Through unknown distance the letter brings your presence, the heartening, wonderful knowledge that, in his Big Job, your courage and high purpose are joined with his . . . . . In times of stress and anxiety, letters are binding ties between friends and loved ones. More than mere social gesture, *Letters, today, are Weapons for Victory!*

So, write, and write often. Put your words of good cheer on paper created in the same spirit . . . your tenderest thoughts on paper that bespeaks you. And since it costs no more, uses no more paper, by all means write your letters on lovely papers! *To get a letter write a letter!*

Early American Glass from collection of C. W. Lyon, Inc., New York

Olde Glass Colours—*Eaton's ingenuity thrives in these challenging times. The lovely tints of old American glass are captured in this fine letter paper of modern crispness, postage-saving lightweight! Aquamarine with Stoddard Green; Amethystine with Deep Amethyst; Stiegel Blue with Cobalt; Clear Amber with Deep Amber; Milk-Glass White with Ruby or Peacock Blue. $1 (and up) at fine stores, everywhere.*

Eaton's FINE LETTER PAPERS *Pittsfield, Massachusetts*

it cleanses...
it softens...
it helps
sensitive skin
weather the
winter

Tussy

EMULSIFIED CLEANSING CREAM...4 ounces, $1.00...8 ounces, $1.75

Tussy *Emulsified Cleansing Cream* is a rich, lusciously soft cleanser for dry, delicate skins. It quickly, *thoroughly* removes dust, grime, stale clogging make-up...leaves skin with a sparkling-clean, smooth look.

Emulsified Cleansing Cream was created especially for sensitive skins that can't stand harsh, roughening winter weather. Its fine emollient oils gently *lubricate*...soften weather-beaten skin. $1, $1.75, $3. Plus tax.

TUSSY COSMETIQUES, 683 FIFTH AVE., NEW YORK. LIPSTICKS, CREAMS, LOTIONS, AND OTHER FINE TUSSY PREPARATIONS ARE ON SALE AT DEPARTMENT AND IMPORTANT DRUG STORES

VICTORY FIRST! OUR POLICY NOT TO USE ANY INGREDIENTS NOW REQUESTED FOR WAR USE LESQUENDIEU DIVISION OF LEHN & FINK

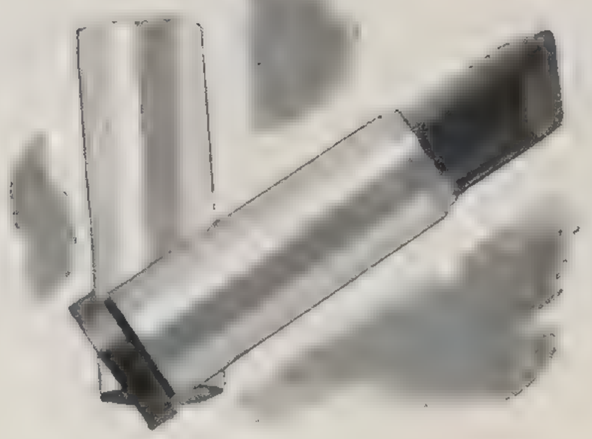
Tussy *for that young, young look*

Copyright, 1942, by Lehn & Fink Products Corp., Bloomfield, New Jersey

fashion communique:

THIS SEASON
LIPS WILL BE TRUE BLUE RED!

Tussy
Jeep Red



Tussy *Jeep Red* is clear, bright...perfect make-up partner for coal black, wine tones, uniform colors. Creamy-smooth—indelible as you could wish. $1. Cream Rouge, $1. Compact Rouge, 55¢. Nail Polish, 50¢. Plus tax.

BUY TOWELS THAT LAST
When you buy bath towels, the Martex label is one sure guide to satisfactory wear. In fact, even now we hear occasionally of Martex towels which started their useful lives during the last war and are still in service today! One reason for this is that every towel bearing the Martex label is made with a plied yarn underweave—the longest wearing towel construction known. MORNING GLORY and SHARON are the patterns shown here. Martex Towels are sold only by department stores and linen shops.
* * *
Here are two new Martex Standard Dish Towels—STRAWBERRY and DRYDEN. JUNO is the smart new Martex Dry-Me-Dry made of fast-drying, practically lintless, patented fabric—a combination of Cotton, Spun Rayon and Linen. Wellington Sears Company, 65 Worth Street, New York City.
Martex
BATH TOWELS • DISH TOWELS • CHENILLE MATS
JUNO
STRAWBERRY
DRYDEN

Refreshment... for the boys "on leave"

"Make your barbecue party the one they'll remember! With a few 'peasant' possessions and a table decorated with vegetables, create a down-on-the-farm atmosphere right in your own back yard. You will need plenty of simple, hearty food and, of course, ice-cold Coca-Cola. Pack the bottles of Coke in ice and send them forth in just any handy household container—the more obvious the better. Give the roasting pan a little extra work or use your preserving kettle. Then while a handsome private demonstrates his talents as a chef, relax and enjoy the party."

Laura Lee Burroughs

At home on the hillside

Coca-Cola has a unique extra something that sets it apart ... a finished art in its making that gives it unmatched taste-appeal ... with an unmistakable after-sense of refreshment. There are many interesting ways to serve Coca-Cola. Many people prefer it right from the bottle. Wartime restricts the supply of Coca-Cola, but there's still enough to go 'round often.

New Book!...

"HOMES AND FLOWERS"

BY LAURA LEE BURROUGHS

62 Color Illustrations ...
Flower Arrangements ... Home Settings ...
Interesting Ideas

How to get a copy! Send your name and address (clearly printed) with ten cents in coin or stamps (to cover cost of handling and mailing) to THE COCA-COLA COMPANY, ATLANTA, GEORGIA, DEPT. VG.

Size of book 7" x 9"

COPYRIGHT 1942, THE COCA-COLA COMPANY

Vogue's ADDRESS BOOK of shops, services, and restaurants

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

THAT LITTLE WOMAN. If you have despaired of ever finding that gem-like woman who stands in the mid-ground between a designer and a super-seamstress, you may take heart. Resi Kerz, at 3 East Seventy-Fifth Street, is just that dish of tea. She will gladly copy your last year's pet, and do it with detailed exactitude. Or she will design something new for you. We saw a few of the things she had in work, and they all had a sound emphasis on simplicity, detail, and cut.

She will, of course, work on your own material, or if you've come to her with only an idea, and no fabric in hand, she'll shop for you. Her prices seem well within reason, considering the quality of her workmanship. The first dress she makes for you is on a teaser basis, costs only $30. After that, the regular price is a flat $45, without material, of course.

P. S. Better call and make an appointment so you are certain she is free. Resi Kerz is definitely a find.

BRIDES OR CHRISTMAS. Whichever one is the core of your particular present-problem, you're likely to solve it by visiting Bitter and Loud, at 209 East Seventy-Second Street. This place has a wonderfully varied assortment of things—ranging from linens to herbs, from glass to china.

For a young bride, there were some double old-fashioned glasses, beautifully simple, and just the right weight. Each is a different colour, and the set of eight costs $7.50. Or some satiny smooth wooden cigarette-boxes. They each hold two packs and are made of such luscious-sounding (Continued on page 14)

ACCESSORIES

A BELT TO MATCH YOUR DRESS. Bring or send your material and we will make a leather-lined belt with covered buckle. 1" wide 50c any length; 2" wide $1.00. H & L Novelty Co., 257 W. 39th St., New York. LO 5-7674

ALL OCCASION PACKAGES

ALICE H. MARKS.—For men and women in service—specially planned boxes, kit bags filled with candies, biscuits, cigarettes, nuts and practical accessories. $2.50 up. 6 East 52nd Street, New York City—PLaza 3-7282

ALL SERVICES

ONE PHONE CALL solves household problems. Furniture, walls, floors redone; curtains & draperies hung; rugs cleaned; chairs caned; painting; lighting systems. Albert Home Service, 1020 Lex. Ave. BU 8-5224

GETTING THE MAN IS EASY . . BUT how about planning the wedding? Mrs. A. M. Gray solves your problems. Advice on all plans. Supervision of rehearsal, wedding. Distance no obstacle. 5 E. 57th St., N. Y. EL 5-2745

BAGS

A. L. WORKMAN—An old established firm, well skilled in making fine leather, brocade and silk bags. Needlepoint, petit points mounted. Large assortment of frames. Expert relining, repairing. Rm. 803, 424 Madison Ave., N.Y.

SHOP IN COMFORT . . . SHOP AT HOME Be très chic and wear Marietta Larsen's French bags (from $12 up) and matching gloves. Call TR 7-0700 and she will come to your home. Mail orders. 200 W. 70th St., N.Y.

BEAUTY CULTURE

EUNICE SKELLY—YOUTH SPECIALIST! Treatment for Eye Lines, Puffs, Complexion Clearance. Also unique method for reducing heavy legs and ankles quickly. Inexpensive fees. Call, write, 743 5th Ave. PL 5-2595. Bklt.

YOUR FACE CARE must start you off on the right foot this Fall. Follow Renee Thornton's new skin treatment program. Specialist in face hygiene—complexion clearance, all facial problems. 580 5th Ave., N. Y. LO 3-2461

BRASSIÈRES

NO TWO BUSTS ALIKE! BERLE'S custom made French Brassières. Individually designed. Exquisite workmanship. Gives permanent uplift and separation. Request booklet 'VC'. J. Berlé, 20 E. 57th St., N. Y. PLaza 9-4262

CHINA & ARTWARE

"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

CHRISTMAS CARDS

PERSONAL ENGRAVED CHRISTMAS Cards in exclusive designs, magnificent assortment. Will be delivered anywhere. Write for samples at once. Everett Waddey Company, 5 South 11th Street, Richmond, Virginia

CLEANERS & DYERS

SPECIAL 24 HOUR UNIFORM SERVICE! Cleaning and dyeing of every description. Suede service. Rebodying, resizing, flame and water proofing of materials. Budget service. B. J. Denihan, 215 East 64 St. RH 4-0177

CORSETS

MISS ELEANOR, INC. Modern art in corsetry. Your figure molded to the lines of fashion—and with complete comfort. Exquisite materials and workmanship. Moderate prices. 4 East 53rd St., New York. PLaza 3-4962

IDA GORDON invites you for a personal interview to solve your figure problem. Custom made corsets, corselettes and brassières. Your favorite French corset expertly copied. 665 5th Avenue, Suite 914, New York City. EL 5-8009

FRANCEVA, INC. Corsets custom cut for comfort; excellent supporting brassières and corselettes. Ready-made corsets, custom fitted $15.00 up. 16 East 52 Street, N. Y. PL 3-9773. Florida—905 West 41st Street, Miami Beach

NINA FAY Foundations pictured as "priorities" corset by N. Y. press. Designed 10 yrs. ago to use finest cloth cut bias for all figure control & correction. Little elastic: retains firm control. 16 E. 50 St., N. Y. EL 5-8019

AGNES MALONE. Creator of fine corsets. Custom-made garments. Expertly fitted. Perfect figure control. Also brassières and lingerie. Only quality, imported materials used. Phone CIrcle 7-4431. 19 W. 56th Street, N. Y.

CORSETS (Cont'd)

LOUISE GREENWOOD, Corset Expert, Est. 1921, Specializes in custom made Corsets, Brassières, Remodeling, Copying. Mail treasured garment for estimate. Inexpensive Corsets in stock. 55 W. 42nd St., N. Y. CH 4-0930

COSMETICS

SALLYE HARMER COSMETICS are sold in the comfort of your home. Individualized cosmetics made fresh every day and sent direct from the laboratories to patrons all over the country. Experts on Skin are our sales persons. Would you like to learn? Dignified way to earn money. Liberal commissions enable you to become independent. Territories are more valuable each day. Complete information, write Sallye Harmer, Lansdowne, Pa. Dept. 10

CUSTOM SHOE REMODELING

B. NELSON, INC.—Women's and Men's shoes lengthened, widened, re-fitted, re-dyed, hand-soled over original style lasts. Suede changed to leather. Mail orders. Write for folder "V-2". 10 East 39th St., N. Y. MU 3-6448

DELICACIES

VENDOME—Specialists in Virginia Ham, Cheese in Wine, Brandied Fruits, Turtle Soup, Salted Nuts, Candies, Gift Baskets. Large assortment of all fine table delicacies. Write for Catalogue V. 415 Madison Avenue, N. Y. C.

DRESSMAKING

SAVE SHOPPING HOURS. In the quiet of your own apartment, Mme. Jane will create a wardrobe for you. Our expert fitters will restyle and revivify your clothes. Perfectly tailored suits. 981 Madison Ave. RH 4-1600

FANNIE TWEEDY expertly remodels last year's day and evening dresses into this year's fashion. Specializes in creating clothes to suit your individuality. Prompt—reasonable prices. 65 E. 55th St., N. Y. PL 3-3699

A BACKGROUND OF LONDON'S SOCIETY— dressmaker to the "Elite"—Resi Kerz, Haute Couture, opens her New York Studio. Original designs that combine elegance and simplicity. By appointment. BU 8-2664. 3 E. 75 St., N. Y.

ANNE GEMERD, expert dressmaker, tailor, furrier. Wardrobe problems solved. Remodeling, repairing, cleaning and storage. Meticulous workmanship and perfect fit guaranteed. 677 Madison Avenue (61st), N. Y. RE 7-2036

DRESS SHOPS

THE CLOTHES HORSE, INC. The maximum in taste for the minimum in price. Clothes that are gay and original, priced from $16.95 to $39.95. Costume jewelry, bags & accessories at equally low prices. 64 East 56th St., N. Y.

FASHION SHOW MODELS AND ORIGINALS $10 to $24.95. Fresh, new fashions from the better makers. Many are originals at half usual cost. Browse around. You'll make a find. 9:30 to 6:30. Olive Brooks, 740 Madison Ave., 64th

ELECTROLYSIS

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan. Personal Service only. Write for Free booklet. Address 1 West 34th St., near 5th Avenue, Room 709, New York City. Telephone WIsconsin 7-7889 for appointment

BEAUTY WITH SAFETY. Hair permanently removed by electrolysis. Expert personal attention, by skilled & careful hands. Consultation. Booklet Free. Edna Grimes, 607 Fifth Avenue, at 49th Street, N. Y. PLaza 3-7411

SUPERFLUOUS HAIR—200 to 600 removed per hour—safely, painlessly, permanently. Regrowth impossible. Careful work by experts. Doctors recommend Adele Mulligan. 24th year at 347 Fifth Avenue, New York. AS 4-6645

MRS. D. DURANT, Multiple Electrolysis. Superfluous hair removed permanently, safely. Improved method. Endorsed by skin specialists. Personal service. 16th year. Free consultation. 507 5th Ave., N. Y. MU 2-3314

SAMUEL P. GILMORE—Est. over 40 years in N. Y. Superfluous hair removed safely and permanently. Facial problems corrected. Recommended by leading physicians. Consultation free. 104 E. 40th St., N. Y. CA 5-2219

MARION BARRETT—REG. NURSE offers a new method of electrolysis by coagulation. Absolutely safe, painless and permanent; leaves skin soft and normal. Demonstration offer. 17 E. 42nd St., N. Y. Room 616. MU 2-1714

GLORIA C. ZEIDE—Electrolysis Technician. Abnormal hair growths skillfully and comfortably removed from face, arms, body. Free consultation. 324 E. 41st St. (Tudor City), N. Y. Grand Central Area. MU 6-8584

ENTERTAINMENT

LOUISE LLEWELLYN—Numerologist and Astrologer. Present events $2. Detailed forecast your next 12 months $10. Send name at birth, birth date with check. Questions answered. 147 N. Stanley Dr., Beverly Hills, Cal.

NOW! PLAN YOUR LIFE in harmony with astral forces. Sound advice on every problem $2. Year forecast $10. By mail or appointment. Write for information. Alfred Fleischner, 311 West 97th St., N. Y. C. AC 4-6921

HESTER PEABODY extends help if undecided during these uncertain days, by immediate, personal forecast for just You. Send name at birth, birth date and $2. Ask questions. 451 Marlboro Street, Boston, Massachusetts

FLORISTS

FLOWERS FROM WARENDORFF—Perfect for all occasions. Suggestions—estimates for weddings & decorations. Moderate prices. Chg. accts. Telegraph service. 30 Church St., CO 7-4337; at Parc Vendome, 338 W. 57th, CO 5-1593

FURNITURE BOUGHT

FURNITURE, SILVER, bric-a-brac, linens, rugs, antiques, paintings, pianos, etc. Estates, apts. entire or part purchased, appraised. Liberal cash prices. Lawner's Galleries, 81 University Place, N. Y. GR 5-1618, Mr. Williams

FURS

LET US RESTYLE YOUR FURS NOW to advance 1943 lines. All remodeling planned and supervised by Molot, formerly with Bergdorf Goodman Fur Corp. Special rates. Molot, 21 E. 56 St., N.Y.C. WIckersham 2-6261

RICHARD KOPPEN, formerly with Gunther's, redesigns, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

M. J. KOVACS, Quality Custom Work. Former technical expert to U. S. Govt. Special Fur Commission. Designing, repairing, remodeling. Conscientious, prompt handling. Insurance. Storage. 210 W. 72 St., N. Y. TR 4-4757

FURS BOUGHT

WANTED! WORN FUR COATS! Highest cash. For mink, Persian, seal, leopard & other fine furs. Also gentlemen's clothing. Out-of-town customers invited. Licensed—bonded. I. M. Fur Co., 1 W. 34, near 5 Ave. WI. 7-7969

FURS REMODELED

OWN AN OLD FUR COAT? Let me make it over into a gorgeous 1943 fashion. For $25 I'll remodel, repair, refit, clean and glaze, including new silk lining, loops, buttons. 2 years' guarantee, 3 years' storage. Additional fur, if needed, at lowest cost. Harry Jay Treu, Inc., 147 W. 35th St. (opp. 35th St. entrance Macy's), 18th floor, N.Y.C. Telephone LA 4-6788 for Bonded Messenger or Write for Booklet on Mail Order Plan

VOGUE'S BOOK OF SMART DRESSMAKING Revised edition with how-to-do-it diagrams. All about cutting, fitting, sewing, finishing. 25c at Vogue Pattern Stores or by mail from The Condé Nast Publications, Greenwich, Conn.

YOU WILL FIND OTHER INTERESTING SHOPS AND SERVICES ON THE FOLLOWING PAGES

Vogue's ADDRESS BOOK of shops, services, and restaurants

(Continued from page 13) woods as magnolia, satinwood, creamy blond holly, and purple heart. A group of Chinese workers in California makes these, and each box has sixteen coats of lacquer applied to it before it is considered a finished product. These cost from $5 to $7.50.

P. S. Bitter and Loud have a wide assortment of wooden gadgets.

ON A SOUND FOOTING. Now is the time to pull out that pair of shoes you bought in haste last year, wore once, and found too tight for comfort. Of course, they're still too tight, but you can do something about it, and probably will in this year of conservation. Take them to the Liverpool Shoe Rebuilding Company, at 138 West Thirty-Fourth Street.

This place really produces all kinds of shoe miracles. They can take your too tight pair and widen or lengthen them from one-half to two sizes. They can take a platform shoe and transform it into a conventional Oxford. And when they do a re-soling job, it includes such added touches as scuffing, re-lasting, insulation against heat and cold, and a modicum of water-proofing—all for $3.50.

P. S. Mr. Green, the boss at the Liverpool place, told us that if we brought our shoes in at the first sign of wear and tear, we would double their life-expectancy.

GIFTS

THE SHOP FOR PRESENTS—an adventure in buying. Something in linens, wood, glassware, lacquer, or pottery might be your choice. $5.00 will do wonders. Nothing banal. Bitter & Loud, 209 E. 72 St., RH 4-1480

HAIR COLORING

HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

CORRECTIVE HAIR COLORING by daylight. Natural tinting of gray hair. Consultation on problems. Styling (Fr. razor cut) $2, includes shampoo, cut, wave. Custom permanent $10. Szabo, 45 E. 55, 2nd Floor, EL 5-9758

HAIRDRESSERS

J. SCHAEFFER, custom Permanent Wave specialist. The modes of the hour flatteringly interpreted by artists—Hair styling, air conditioned, refreshing salon. J. Schaeffer, 590-5th Avenue (at 48th St.), N. Y. C. BRyant 9-6165

CHARLES BOCK FOR PERMANENTS! Specialist in white, bleached, difficult hair. Features only scientifically approved methods. Charles Bock, 20 East 57th Street, New York. Telephone PLaza 3-3900 for an appointment

EMILE ROCKEFELLER CENTER —Hairdressers, authorities on Permanents and Color Corrections. Perfect service in restful surroundings. Pleasantly Air Conditioned. 30 Rockefeller Plaza. Tel. CIrcle 7-1995-6-7

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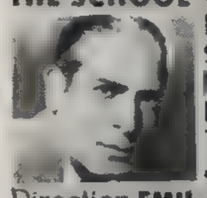

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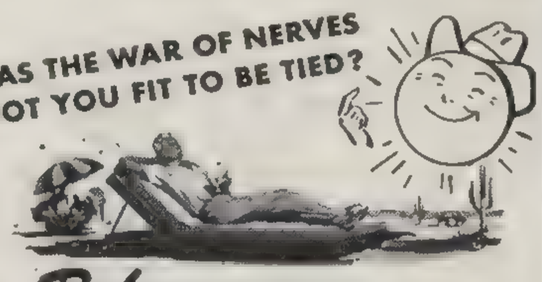

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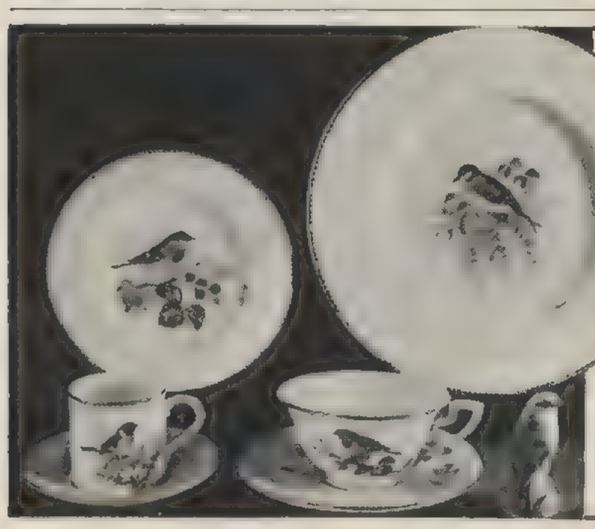

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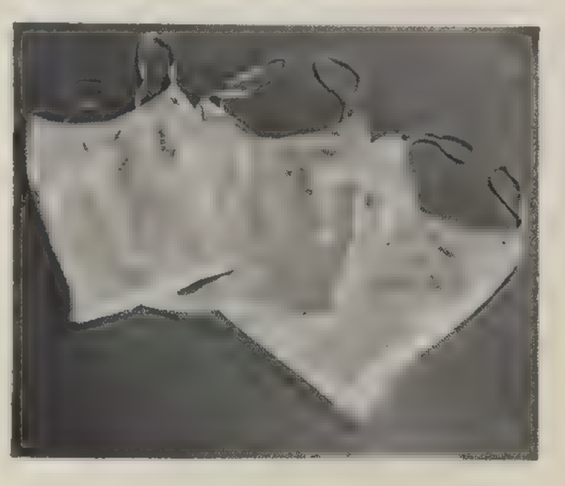
They're hand-sewn, hand-embroidered, and made of rayon crêpe. Jays, 11 Temple Place, Boston, Massachusetts. Each slip is $9.90, plus postage.



Ageless Breton, flat on a pompadour or tilted over one eye. If you can wear Bretons and love them as some people love berets, you will have to add this black velvet one to your collection.

Madame Rousseau softens it with a breeze of a veil and brightens it with a bit of true French-blue ribbon. It is just right for don't-dress-for-dinner evenings and furs.

Don't be discouraged if you haven't a "hat face." Jeanne Rousseau's hats have a line and a way with them that make you stop and look at your reflection with joy. She lines her hats so engagingly you'll even admire them on the shelf. This hat is $22.50; there are others from $18.50 up. If it is a bit of whimsy to wear with your dinner-the-theatre-and-on clothes that you want, she has mysterious bits of black lace you'll adore. 19 West Fifty-Seventh Street.

First-Date wisp of a hat to flutter the stag-line and flatter your beau. It's a hat made for dancing, with no brim to blind. It's a hat made for the movies, it's no trouble to take off. It's a hat that's stay-on-able.

Made of black felt with a veiling snood to keep your curls obedient and prim.

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Hound

Faces Winter

Air de Ballet d'après Degas. A tiny ballerina *sur les pointes*, with a real, ruffly lace *tou-tou*, makes a conversation-piece compact from Henry à La Pensée.

If you prefer, there are scenes from Daumier and Renoir, hand-painted and covered by glass like a museum prize. For connoisseurs and amateurs alike, $11.50, at 14 East Fifty-Fifth Street.

Mink for the Young in a jacket and muff of cleverly sewn mink tails. Dark, dark brown fur to set off pale dresses, and keep a girl warm. The little barrel muff is like the one you wore on a cord around your neck as a child in pinnies.

Both from Horovitz of London, 547 Madison Avenue. The bolero short jacket is $145. A longer jacket to wear over suits is $175. The muff, all by itself, costs $35. But the muff and the short jacket in the picture together net $175. And, just like more precious mink skins, it's good for aeons.

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Order from the Pinnacle Orchards, Box 952-C, Medford, Ore. A gift box holds ten to fourteen of these celestial pears and comes brightly wrapped with a card enclosed at no extra cost. All of this for $2.25, express prepaid to any point in the United States.

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Emmé, of 21 East Fifty-Sixth Street, will make it for you in any colour and any material. But we are partial to this version. In velours, $20; in felt, $18.50. Emmé does wonders with chenille, too.

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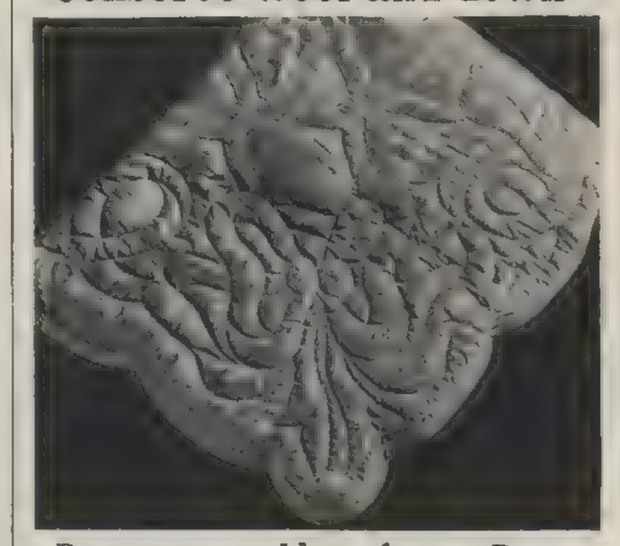

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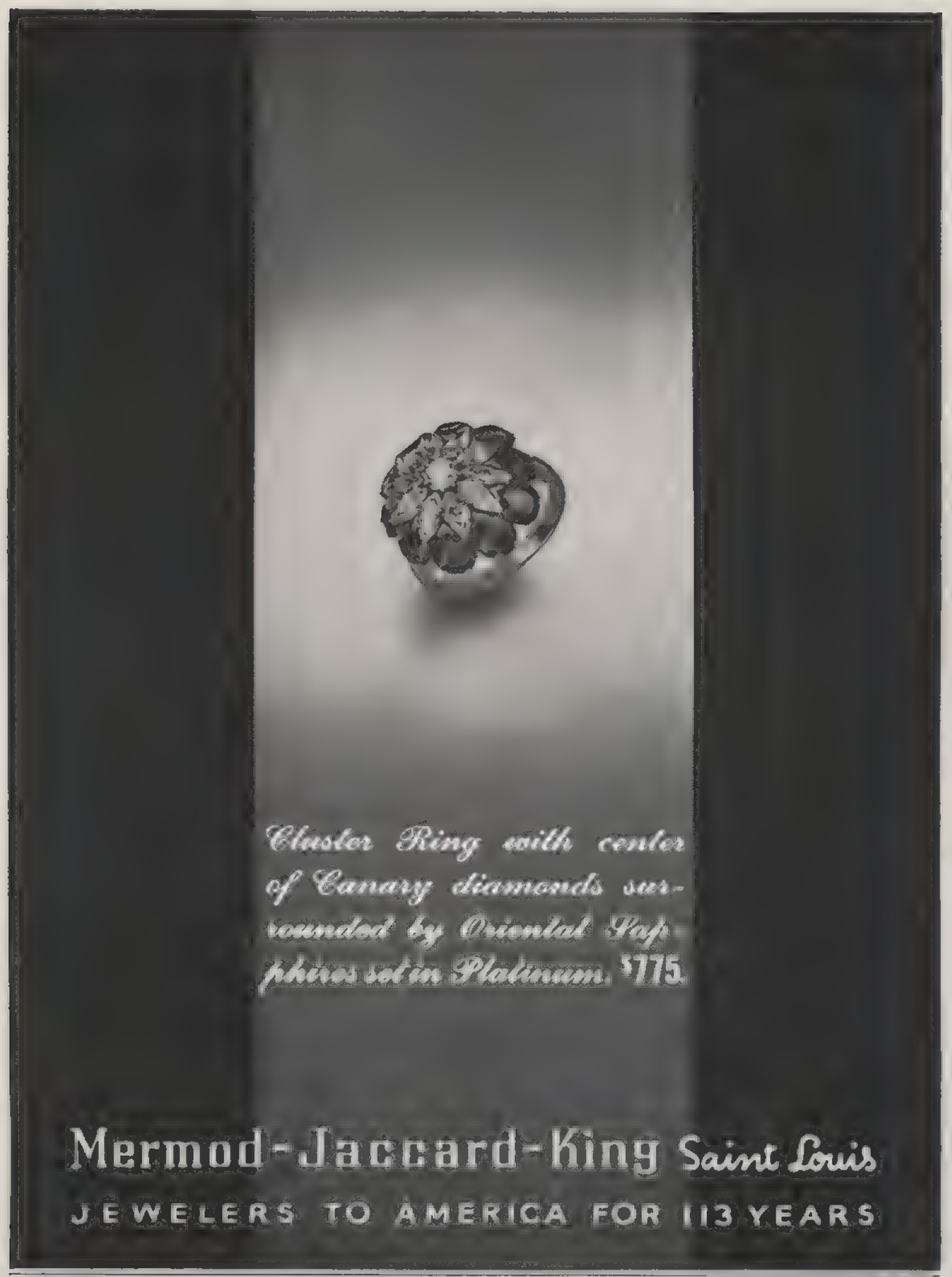

Shop Hound

Light as a Zephyr, but this all-wool négligé will keep you as comfortable as a tea-cosy. The scalloped basque gives you the illusion of a Victorian hand-spanned waist, and the loving cut is nice enough to make this double as a hostess gown.

We have photographed it in a romantic shade of blue, but it also comes in a cinnabar-red or alfalfa-green. The basket-weave material is so fine, you'll try to pull it through a ring, but it's as sturdy as flannel.

Found at Susanne's Shop, 41 West Fifty-Seventh Street, for $25.

Love of a Locket, designed like an Edwardian watch-fob to pin on your person. This locket has enough room for a miniature family album. You can even include a picture of a best-loved pet.

It is made of gold-coloured metal and antiqued becomingly to match your grandmother's bracelets. A pearl in the centre is an authentic Late-'Nineties touch. You may also have the locket with the seal of the Air Corps or what have you, if your heart lies in that direction. It is a find for $6, because it has an inherited look. Ethel Stiffson, 461 Park Avenue, has many other enticing baubles, also, to titillate your purse.

Peacock Feathers, contrary to superstition, bring you good luck when you wear them as becomingly as they are used on this hat. A fringe of peacock tips peeps out beneath the crown of this black velvet hat to pick up the blue in your eyes.

If your eyes are very green, you might have it with pheasant feathers. (Shop Hound can think of dozens of ideas for feather colours.) This hat is $22.50 at Hattie Oster, 515 Madison Ave.

Wearable Fur. Hudson seal (dyed muskrat), Hollander-dyed for inky permanence, is a superlative, all-around city fur. Wear it over a bright wool dress cheerfully, wear it with black elegantly.

This three-quarter length coat swings loosely from the shoulders to accommodate a suit; buttons up snugly around your neck to free your hands from clutching the collar aimlessly against a draught.

A Hudson seal coat wears a long time if it is good fur and well made. This coat uses only the fine centre of each skin cut and made with care. Furs by Robert, Detroit, Michigan.

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HORST

On the cover—a pure wool suit, striped rayon taffeta bow. By Carolyn Modes; $40. Black fox hat and muff; Arnold Constable; Mandel Brothers; H. P. Wasson & Co. Vida-Ray "Rich Red" lipstick. Peggy Sage "Red Banana" nail polish

VOGUE

incorporating VANITY FAIR

Your Money's Worth

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OCTOBER 15, 1942

Condé Nast 26–26a

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LOOK ALIVE

The languorous look is out for the duration. There's work to be done. And you're doing it—more than you ever thought you could. When you look alive you *feel* alive. When you feel alive you *act* alive. So look alive

WITH Germaine Monteil's ***CLEANSING CREAM AND SKIN FRESHENER***

to liberate your skin from its mask of grime.

Germaine Monteil's ***NIGHT AND ROSE SKIN CREAM***

to soothe and lubricate your skin while you sleep.

Germaine Monteil's ***BEAUTY BALM***

to protect your skin, to give it living translucency.

Germaine Monteil's ***POWDER***

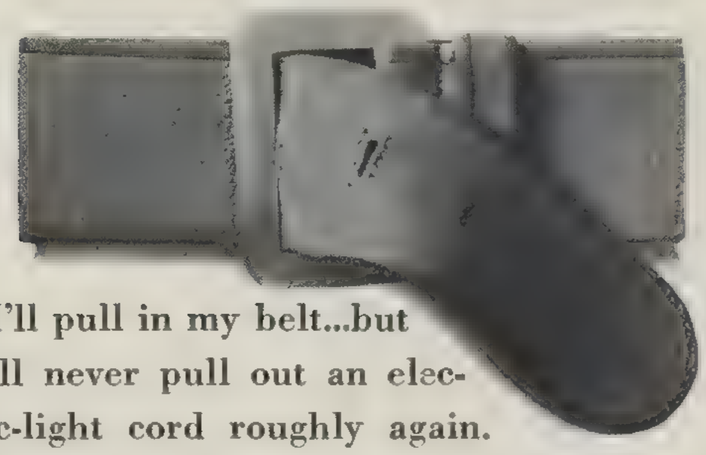
a sheer veil of loveliness as invisible as wind.

Germaine Monteil's ***LIPSTICK***

to animate your own skin tone with vital color.

VOGUE'S EYE VIEW OF PULLING IN YOUR BELT

I'll face the fact that things are tough; I'll pull in my belt without beefing.
I'll do the things that need doing...and I'll know what those things are.
I'll endure meatless, heatless, and even coffee-less days cheerfully.
I'll keep my speedometer under 35 miles an hour to save my tires.
I'll convert my oil burner into a coal burner, if I haven't yet.
I won't make long-distance phone calls unless they're urgent.
I'll turn off all the electric lights when I leave a room.
I'll insulate and weather-strip my house to save heat.
I'll save waste cooking-fats to make explosives.
I'll have a *definite* box or bin for salvage.
I'll salvage all tin, copper, iron, steel.
I'll salvage every smitch of rubber.
I'll buy War Bonds until it hurts.



I'll pull in my belt...but I'll never pull out an electric-light cord roughly again. I'll pamper all my electrical equipment. I'll refurbish my house without wasting either money or materials. (See page 36 for tips.) I'll turn my thermostat down to 65 degrees or under, and keep warm with the right kind of clothes...like the ones in this issue of Vogue. I'll have a cosy house-coat...or a quilted or padded jacket...or a skirt like a steamer rug.

I'll get my money's worth out of everything I buy. I'll choose clothes that will stand by me for a long, long time. If I buy a coat, it'll be an overtime one...like one of the fur coats on page 52...or one of those indestructible polo coats. (Maybe that wonderful black camel's-hair one with a detachable red lining.) I'll recognize the fact that a good extra skirt is a money-saver, a life-saver, a costume-builder...to wear with sweaters, white blouses, black jersey blouses. (This issue starts off with four pages of extra skirts.)

And I'll do more...much more. I'll do my share of the bigger, tougher job in hand. I'll start reorganizing my life along the lines laid down by Paul McNutt, manpower chief. If my husband hasn't yet been called into one of the Services, I'll explore the possibilities of taking over his job when he does go...the Government favours this system because it causes a minimum of dislocation. If that isn't feasible, I'll take aptitude tests to try and find out what I *can* do, and I'll start now to learn how to do it. In either case, I'll realize that for me, just as for a man, it's a question of enlist or be drafted. I'll get it through my head that this is total war, and that my life is totally involved.

CONDÉ NAST

1874–1942

On September 19th, 1942, Condé Nast, publisher of Vogue and founder of The Condé Nast Publications, died.

We, who have worked with him for so many years and feel his loss so deeply, now receive, in his passing, the heritage of his principles and purposes.

Ours is the responsibility to forward and maintain the distinguished traditions which he established.

The qualities which we—his associates and friends—felt in him most strongly were his complete approachability and understanding. His door, like his heart, was always open.

NEW FASHION FORMULA

A skirt and a scheme . . .

The lady opposite has a good new scheme for stretching her autumn wardrobe. A scheme you might make your own...lives there a wardrobe that couldn't do with a little scheming these days? It's a scheme based on a skirt. Not just any skirt. But a skirt so super that, when teamed with a dark jersey blouse, it becomes a complete street costume. No one could possibly think that the lady opposite had absent-mindedly forgotten her jacket. This costume needs no jacket to finish it off. Later, when the first frost comes, she'll wear it under her fur coat or her new black Chesterfield.

Extra skirt . . . extra money's worth

Financially, it's the most feasible of ideas—a separate skirt. It's as paying a proposition as that black sweater we advocated last year. As the black blouse we recommended last month. As the black cotton skirt we championed last summer. Most of your new or not-new sweaters and blouses will go with this skirt. You can work in it, wear it anywhere from 9 to 5, count on it for the long pull. It has that common sense, comfortable, not overdressed look you hunger for today.

Day skirt . . . town or country

A wonderful tweed is perfect for this skirt. Or black gabardine. Or honey-beige camel's-hair. Or a bold plaid with blocks a foot square. (You'll see several new models in this issue.) Think of the different blouses you could wear with that skirt opposite: a black jersey blouse, a black sweater, a purple jersey shirt, a yellow flannel one. Think of the different blouses you could wear with a camel's-hair skirt: black or brown or cocoa or purple or red.

To harness skirt and shirt together, wear a wide saddle-leather belt. Or a fur belt, leopard or Bombay lamb. Your hat might be a platter-plain beret of the same fur. Sling a stitched saddle-leather bag over one shoulder. Have stockings knitted to match the tweed of your skirt. And base all your tweed skirts on low heels.

Dinner skirt . . . short or long

Well worth repeating at night, too, is the same idea. You might have a short, red, wool jersey skirt. Three blouses could ring changes on it: a black one, a pale blue jersey, or a pink one embroidered with a necklace of beads. You might have a sequin-dotted short skirt, and wear with it a black blouse, or black sweater, or a shocking-pink shirt.

Your long dinner-skirt might be a slithery thing of black sequins, worn with a black sweater or a fuchsia shirt. It might be a beige skirt, paired with a beige or black blouse, linked with a jewelled belt. And for the dancing young, nothing would be prettier than a great, full skirt of black tulle, worn with a black or a bright blouse, accompanied by a little glittering shawl to toss about your shoulders or over your hair.

← *Separate skirt, separate shirt (opposite)*

Just a separate skirt and a separate shirt—but here's a totally new effect for town. The skirt is tweed—a rugged, boldly-striped, black-and-white wool tweed. The blouse is black wool jersey—so citified it needs no jacket. Arthur Falkenstein costume. On her head, Sally Victor's trim black pill-box. On her shoulder, a saddle bag of sturdy black Bucko. On her feet—walking shoes to match the bag. Bag and shoes; I. Miller

TONI FRISSELL

HORST

The Main Line—

MAINBOCHER, always a great exponent of simplicity, does a new collection perfectly synchronized with the times. Herewith—some of its main features: A brief lumber-jacket of black wool jersey with a man-tailored skirt of wool tweed. A simple shirt-waist dress of brown-and-beige English wool

And this is the coat success of Mainbocher's collection. A navy-blue wool chinchilla pea-jacket...shorter and handsomer than a seaman's, but just as gale-proof. With these simple, casual clothes, he suggests snug little skull-caps—a braid one, a felt one, a feather one. (Jewels from Tiffany and Company)

Knowing that a really good thing bears repetition, Mainbocher is repeating again this year the wonderful day and evening cardigans he made last year...remember we showed them in October 15, 1941. Cardigans embroidered with passementerie or jet beads...what could be better for oil-rationed houses?

1+1= Plenty

In most things, the whole is only equal to the sum of all its parts. In a wardrobe, it can be equal to a lot more than that.

With parts like these—one or two or more separate dinner-skirts—you have, for instance, as many different evening costumes as you have new and old blouses, new and old jackets and shirts.

At extreme left. A black rayon velvet dinner-skirt, shown with a sequinned rayon velvet top. (Or wear it with a black sweater, a bright crêpe blouse, or a white shirt, or a sequinned jacket.) Jeau-Don design. Skirt, $11. Top, $13. Both, Best; B. Forman

At the left, second. A black Celanese rayon crêpe skirt, with a sequinned top to match. (Or wear it with a quilted velveteen jacket, a printed challis blouse, or a sheer lace blouse.) Skirt, $8.50. Top, $22.50. Jeau-Don design. At Best; B. Forman

Opposite page. A black silk moire skirt, worn with a lace-edged blouse to match. (Or try it with a black shirt or a spangly blouse.) Skirt, $20. Blouse, $20. The costume, a Jeune Fille Salon Exclusive at Hattie Carnegie

KBE

HORST

Skirting the City

THESE girls didn't forget their jackets. These skirts and blouses are meant to be worn without jackets—until the first frost. Then you wear them under your coat. And very citified they are—if worn with these black Jonbarry blouses; each $8.

First above: Citified dirndl skirt of red wool and rabbit's-hair, bound with black flannel; $11. Black wool jersey blouse. Altman; B. Forman; Scruggs-Vandervoort-Barney.

Second: Biggest plaid in town—foot-square blocks of wine, beige, blue, black; $15. Black wool jersey blouse; deep-cut V-neck. Altman; Famous-Barr; L. S. Ayres.

Third above: Buttoned-up skirt of mustard wool, striped red and black; $12. Wool jersey blouse, high neck. Lord and Taylor; Carson Pirie Scott; J. L. Hudson.

Opposite page: Bold wool plaid skirt—black, mustard, and cream; $15. V-neck wool jersey blouse. Cowhide bag. Lord and Taylor; Carson Pirie Scott; J. W. Robinson.

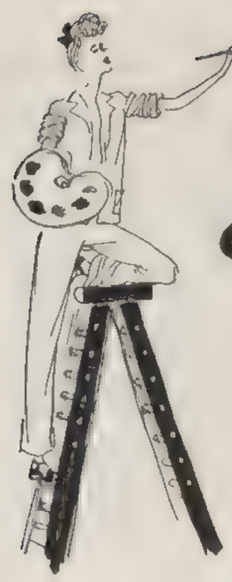
RAWLINGS

WELL-MANNERED

A suit that has simplicity, staying power, and that indefinable quality—elegance. Adrian of Hollywood teams two beautiful greys for it: deep grey for the jacket, light grey for the skirt—both of Rodier wool tweed. Suit, brown hat, beaver coat; Bonwit Teller. Suit; Marshall Field; Harzfeld's

TOWN TWEEDS

A suit so generously furred, it is almost a fur coat. Nutria fur and yellow wool tweed divide up the jacket; the skirt is brown wool, the blouse brown rayon crêpe. Half nutria are the amusing gloves, all nutria the hat. It costs more than a song, but it's worth it. Bergdorf Goodman; I. Magnin



Decorative Camouflage

Pretty rooms without priority problems

By Ruby Ross Wood

When we can't have the things we would like, we must learn to like the things we *can* have. Call it Camouflage, or Substitute, or Subterfuge decorating—it is full of interest and invention. There is always the thrill of making something out of nothing, of making old things serve new purposes.

Each month brings its new deprivations. For months, the upholsterers have been forbidden the use of down and fine feathers. Soon there will be no new springs for chairs and sofas and mattresses. Like Margery Daw, we may have to lie on straw. It will be good for us. We have grown soft with too much comfort. We must learn to sit hard, as our grandparents did. After all, those beautiful old French chairs and sofas for which we paid fabulous amounts were thinly padded, and innocent of springs. Many a fine old chair have I bought that was stuffed with straw, or worse.

Happy is the woman with an attic stored with beautiful old clothes, old furniture, discarded impedimenta. Lumber, our grandmothers called it, all that hoard of things no longer usable, but too good to throw away. Trunks of old clothes were saved for sentimental reasons, or thrifty ones. In the attic of "Evergreen," Mrs. John W. Garrett's beautiful house in Baltimore, there are stored the old dresses of generations. When Mrs. Garrett plans to recover an old chair, she goes to her attic and selects a beautiful old dress for its refurbishing. She says she never has to buy a yard of anything!

Not many of us have such a store of materials to draw on; we usually have a few old evening dresses, evening wraps, and special négligés tucked away. That shabby *bergère* might be recovered by using that old brocade on its outside, its inside covered with a heavier material in a sympathetic plain colour. Those damask curtains, their edges sunburned and hanging in shreds, may be cut down to the strong central part and used to cover that old wing chair. Perhaps your dining-room chair-seats need new covers. Why not make a harlequin set of slip-covers out of bits of old evening dresses?

Patchwork has come into its own again. If the patchwork is really well done, it may serve for chair-seats, chair outsides, or even for a more ambitious whole covering. Every decorator, and every fabric house, has quantities of sample lengths of silks and chintzes and damasks that are put away when the materials are no longer available. If you find several samples of the same fabric, you may cover your chairs at small price. Or, you may make patchwork or appliqué work of flowered chintzes applied to plain materials.

Dressmakers also have left-over short lengths of fine stuffs. They may not like to show the same materials for two seasons, and will sell you superb materials at a fraction of their original cost.

The French have a charming phrase: *trompe-l'œil;* a still-life deception, my dictionary defines it. Or an eye-fooler, if you prefer. Of late years, this beguiling fashion has been revived in various exhibitions. An excellent example, in New York, is Hapsburg House, a restaurant in the East Fifties, decorated by Ludwig Bemelmans. There wasn't money enough to furnish the whole building, so Bemelmans painted chairs and sofas and pictures and mirrors upon the walls. He painted hat-racks, with caps and hats hanging on them. He painted lighting fixtures, and cats, and dogs. The rooms were full of gaiety and colour, and the only real furniture was chairs and tables.

Suppose you have an empty mantel-shelf, and would rather have it empty than place poor things upon it, or over it. You might paint a clock or barometer on the wall above it, and a pair of red glass candelabra seemingly sitting upon it. Or you might prefer a pair of poodles, or spaniels, or cats, or birds. A pair of painted vases could be built up with masses of flowers cut from wall-paper samples, or prints. If you can't paint, there will be someone who needs the work who can do it for you.

Wall-paper is inexpensive and infinitely gay and varied. There are hundreds of things you can do with it, besides hanging your walls with it. Some dashing adventurers have even covered floors with it, giving the paper several coats of varnish. But this is a doubtful adventure. The floor must be perfect, in the first place, with no seams between planks. The floor could (Continued on page 87)

MRS. CORNELIUS VANDERBILT WHITNEY →

Mrs. Whitney's time is spent these days on her war work and her music. In the country, she serves as an airplane spotter at a post near her house at Westbury, Long Island. In town, she sings at special war relief benefits and works on the executive committee of the New Opera Company.

She was photographed in her New York dining-room in front of trophies won by the Whitney Stable. Lieutenant-Colonel Whitney is now on duty in Egypt

HORST

MRS. CORNELIUS VANDERBILT WHITNEY

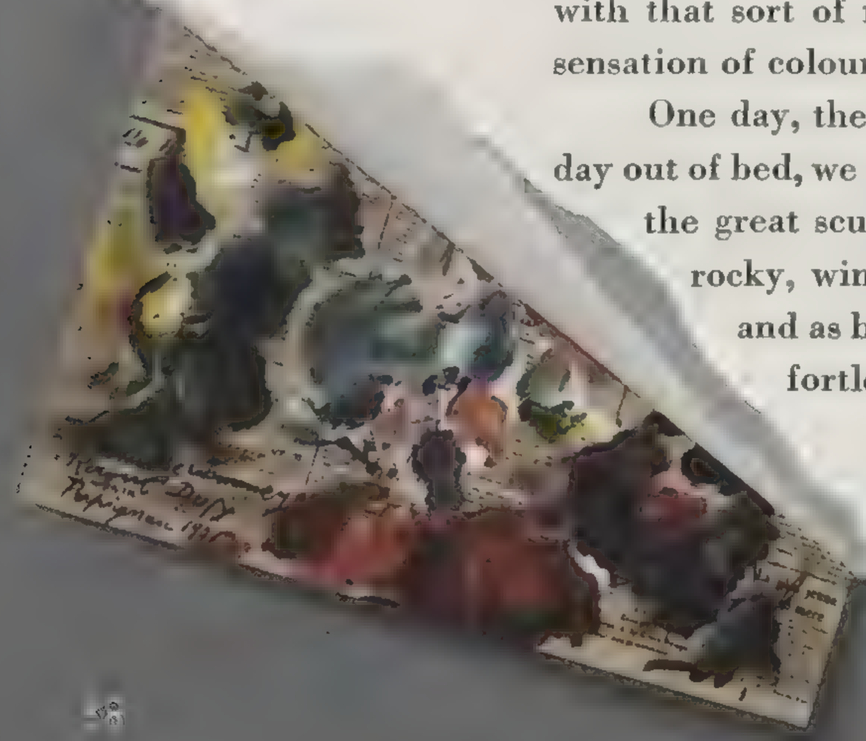
Dufy Still Paints

By Thérèse Bonney

RAOUL DUFY had been terribly ill when I finally found him a year ago, in an unpretentious provincial sanatorium in Perpignan, near the Spanish border. He had no studio, no model, only a few tubes of paint instead of the whole gamut of his riotous colours. His only palette—in a France that had so little of anything—was a newspaper, his easel, a desk in a corner of the salon of Dr. Nicolau, the owner of the sanatorium.

But there were roses, from the garden of one of the Doctor's friends, roses heavy with perfume, joyous with colour. And, still crippled with rheumatism as he was, Dufy painted with unrestrained joy, with fantasy and caprice, with that sort of rhythmed calligraphy with which he has always created the sensation of colour.

One day, the Doctor and I arranged a surprise for him. On his first whole day out of bed, we arranged to take him to Banyuls to spend the day with Maillol, the great sculptor and an intimate friend of Dufy's. Maillol came down a rocky, winding path to meet us, wearing a blue bandanna as brilliant and as blue as his eyes. He had buried himself in a real *bicoque*, a comfortless, two-room shack which had been (Continued on page 74)



PHOTOGRAPH BY THÉRÈSE BONNEY

ARISTIDE MAILLOL, SCULPTOR
AND RAOUL DUFY, PAINTER

HORST

FURLOUGH WEDDING

FURLOUGH wedding—if he's in the ranks. Leave wedding—if he's an officer. War wedding, anyway—and that means *quick* wedding, nine times out of ten. It means setting the date at the drop of a telegram; making arrangements practically overnight; shopping for a wedding-dress while the champagne cools for the reception.

But 1942 brides take all this in stride. They still manage, most of them, to have a real wedding; a romantic wedding. And that means a real wedding-dress; a romantic wedding-dress, and never mind chopping off the train so you can Wear It Afterwards.

They're backed up in this by practically everybody—including the War Production Board. If you don't believe that romance blooms in the hearts of the WPB conservation experts, consider the fact that wedding-dresses are specifically exempted from all WPB limitations orders. They can be any length, any width, made out of any material.

They're backed up, too, by the shops, which have telescoped the time needed for fittings; provided not only fabulous heirloom wedding-dresses like the one opposite, but dresses like the one at right—traditional and lovely, but ready-to-wear and gently priced.

On page 81, you'll find four ideas for wedding head-dresses. And on the next two pages...ideas for the bride who's following her husband to any Army camp.

Right: Young bridal dress of white rayon jersey, pearl-beaded bands crossing in front; $35. Pearl-beaded cap (you may add a veil). Bloomingdale's; L. S. Ayres; Thalhimers.

← **Opposite:** Heirloom dress of ivory-brocaded silk; Alençon lace at throat and sleeves. $375. Lace cap; $75. Bergdorf Goodman.

• For shops in other cities, see page 90

WHEREVER HE GOES...

What every camp-following wife should know...wear...do...and not do

DON'T move heaven and earth to go and live near your husband while he's in camp. *Do* move heaven and earth to try to make yourself stay at home. The Army frankly frowns on camp-following wives. Commanding officers implore you to stay away while your husband undergoes his tough training. They point out that his problems are already numerous, his hours long and uncertain. Wait—they hopefully suggest—until he gets a permanent post.

On the theory that this advice, excellent as it is, will fall on a great many very deaf ears...including, perhaps, your own...and on the further theory that, having made the one major, but highly understandable error of joining your husband, you will want to make no further errors...we have assembled here some of the most salient data on the situation.

Lesson One: Taking Ways. Decide what you think you ought to take; then divide that amount in half; then divide it in half again. The smartest thing you can do is to travel light—really light. Reduce your clothes and household possessions to a meagre minimum. There's always the chance that tomorrow may bring your husband orders to report immediately to a post a thousand miles away. One Captain's wife we know hasn't seen her furniture in nearly a year.

From the Submarine Base in Portsmouth, New Hampshire, to the San Diego Naval and Marine Base, the Army and Navy must vie for homes with the huge groups of civilian workers crowding the war industries. Be wise. Let your husband do the reconnoitering. Follow him (if at all, of course) after he's discovered your living quarters. And don't expect to see much of him. This war is full-time work.

Be prepared to find your furnished house lacking linen, cooking utensils, and china. Take a minimum supply of linen with you, packed in an Army Locker. Eight sheets and pillow-cases, a dozen towels should be adequate.

You'll find it a good idea to have your own electrical equipment...percolator, toaster, iron. A picnic hamper fitted with dishes and silver is another useful item to tide you over on-the-move periods.

Lesson Two: Pay Dirt. If you're unable to do your own cooking, plan to board. A Service man's ravenous appetite is too big an order for a neophyte to start in on. Servants are difficult to find and pretty prohibitively expensive if you are suddenly faced with Army pay.

Very often, husbands can not get off every night...if yours is one of these cases, you might consider, as some wives are doing, the possibilities of taking a house with one or more of these other wives. You will share your rent and expenses, of course...and besides the economic advantages, you'll have some sort of shield against loneliness.

Lesson Three: Social Security. Social life is sharply curtailed in all the camps. In the newly-established posts—there is even less entertaining than in the older ones.

Wherever your camp is—don't take your entertaining too seriously. The hospitality of a higher ranking officer need not be returned in kind. No formal dinners will be expected of you. But do return your obligations promptly and simply.

Calling has lost its former urgency. With your husband, call upon the commanding officer of his regiment shortly after reaching your new post. If your station is comparatively small, pay your respects also to the Commander of the division. No more formalities will be expected.

Army protocol is not as exacting during war. Remember only that the highest ranking officer among your guests sits at your right at dinner, his lady at your husband's. Properly, no guests should depart before them, but, at the present time, this rule is tempered with reason.

Wives new to the service are likely to be dazzled by rank. Women have no rank. You show the same courteous deference to the wife of a commanding officer that you would accord any older woman whom you admired. At the Women's Club, at your Red Cross groups, there is no rigid social scale. Approach them all with good-will and friendliness and the desire to assist in a common vital cause.

Lesson Four: Clothes of the Day. Since—remember?—you'll be travelling as light as possible, you'll want to take the fewest and the rightest clothes, of course. A few general rules: no overdressing. No spindly heels for winter-wet camp roads. If you're located at any distance from a big city, you'll need mostly sports things and an afternoon dress or two.

The Army frowns on slacks worn around the post, approves shorts only for active sports. Do tuck a bathing-suit into your bag, though. Even if you're miles from an ocean or lake, there's often a pool available.

If the northeast or the northwest is your destination, don't forget the super (Continued on page 85)

PENNSYLVANIA STATION (opposite) →

Arrivals and departures, all day, every day, all night, every night. Men going off, enlisted men, drafted men. Men coming home, men on leave, men on furloughs. And women going back and forth, too. To visit for a day, a week-end, a week. Or to join their husbands more or less permanently. The Army doesn't like it, but it happens, it happens. And if you're determined to have it happen to you, read first and profit from the article above

BALKIN

PENNSYLVANIA STATION...EASTERN WAR TIME

CHARLES MACARTHUR And LUDWIG BEMELMANS

ELLIOT PAUL

Charles MacArthur and Ludwig Bemelmans in a duet. MacArthur plays the silver clarinet, while Bemelmans, author of the new book, "I Love You, I Love You," plays his fiddle

Elliot Paul, who wrote "The Last Time I Saw Paris," learned accordion playing in Paris. He collects folk-music, loves boogie-woogie, and is a complete musical extrovert

Jan Struther, who wrote the fantastically successful "Mrs. Miniver," plays Jacobean duets with her daughter. Mrs. Struther plays the tenor recorder, daughter Janet prefers the alto

Janet Flanner, whose *New Yorker* profiles are famous the world over, wrote the article on the opposite page. She collects harmonicas, and plays them like an expert

Mrs. John M. Schiff, the former Edith Baker, who plays the Hammond organ, prefers Bach for herself, but amuses her friends by making the organ sound pretty much like a saxophone

BALKIN

JAN STRUTHER And HER DAUGHTER, JANET

JANET FLANNER

MRS. JOHN M. SCHIFF

MUSIC MAKERS

— all amateurs

Some happy practitioners of an art magnificently useless

By Janet Flanner

MUSIC is the least human of the arts, which is probably the reason why many humans play it so badly. Birds are cracker-jack musicians both as composers and performers. Within his limits, a nightingale in the moonlight is easily as good with his *recitativo* and wood-wind instrumentation as Mozart. But birds are unique. In all the animal kingdom, they are the only creatures — and even they must be in the Shelleyan skylark, thrush, department-store canary, or similar melodic class — that naturally turn out, without giving it a second thought, what man must have special brains or talent to produce.

After all, music is the only one of the arts that is magnificently useless. It's therefore the purest. You can't do anything with music except love it. Music is non-representational and un-utilitarian. This means it is tops as mortal invention. In comparison with a Bach fugue or even a good privately-circulated Cole Porter tune, the other arts are all suspiciously lower-grade.

Architecture constructs something; it makes roofs and walls man aims to use, whether cathedral, sky-scraper, or *temple d'amour*. Painting represents something, if only an obscure Picasso notion instead of a clear, alarming Last Judgment. Literature tells something, or it should. Even poetry is a form of communication, if merely as a sort of weather report on the poet's soul. Music alone is the art that tells nothing, represents nothing, and offers no shelter against cold or storm. Music serves one sole purpose — pleasure. It exists only for appreciation.

It is natural, therefore, that millions of mortals should admire it, though they can't make it. Making music, in this our epoch of celebrity-worship, has been left entirely (continued on page 80)

I Remember Billy Mitchell

Some never-told details about the controversial Air Force General

By Major Alexander P. de Seversky

[EDITOR'S NOTE: *Major Alexander P. de Seversky's best-selling book,* Victory Through Air Power, *is now being transformed, with the help of Major Seversky, into a full-length cartoon by Walt Disney. Although Major Seversky, who was born in Tiflis, Russia, was graduated from the Imperial Russian Naval Academy, he has always had his eye on the sky. In World War I., he held the rank of Chief of Pursuit Aviation for the Baltic Zone.*

After the Revolution, he came to America, became a citizen. Known as a speed pilot, a famous designer of a bombsight and of speed and war planes, he is a retired Major in the United States Air Force.

He was a colleague of the intrepid fighting General William Mitchell, the Assistant to the Chief of the United States Air Service. General Mitchell, the exponent of aerial strategy, campaigned for years for a strong and separate air force. He was court-martialed and convicted of "insubordination" in 1925. During the next few years, he unceasingly predicted many air feats now accomplished, including the Japanese on the Aleutians and battleships sunk by aircraft. He died in 1936.]

I REMEMBER my first trip to General Mitchell's house "Boxwood," in Middleburg, Virginia, where he lived with his wife and their two children. The three of us—Mrs. Seversky, our Cocker Spaniel, Vodka, and I—arrived for a week-end. It did not occur to General Mitchell to show me his estate, his lovely sprawling house, his horses. Instead, he whisked me off immediately to his library and plunged into a discussion of airplane news. Square-faced, with grey eyes that had a burning quality, he had the thin, hardened look of the reformer. Though his vocabulary was lusty, he was always a gallant gentleman.

My new fighter airplane, the P-35, had just been tested by the Army and had made two hundred and ninety miles per hour, a jump of seventy miles over the preceding type, the P-26. Since it was the world's first fully cantilever, skin-stressed monoplane, General Mitchell wanted to know all the last details. A firm, impatient man, he went on, in his full-blooded way, about the inadequacy of the fire-power and armour prescribed by the Army specifications.

The fact that I did see every nook and corner of his house that evening, after all, may be credited to Vodka. When we were ready to go to our room, we could find no trace of the Spaniel. A long search followed that took us from one end of the house to the other. After we had given up the search, we found Vodka peacefully asleep in the bathroom of the room assigned to us. General Mitchell thereafter never saw or phoned me without inquiring solicitously after Vodka.

In 1935 and 1936, the last years of his life, the General was increasingly despondent over the state of our aviation. Vested military and business interests were clipping the wings of our air power, he said over and over again. The hopes which had been raised in his heart by the coming of the Roosevelt administration in 1933 had foundered. Old strategic ideas, the continuing subservience of aviation to surface service, the unfortunate intrusion of business considerations in matters of national defense—these alarmed him. Being aware of the struggle to overcome conservative notions on matters of longer range, greater fire-power, and higher altitudes for pursuits, he urged me with his characteristic vehemence and earnestness, not to compromise.

GENERAL MITCHELL is gone. But his spirit lives in thousands of us who understood him in his lifetime and who are trying, each in his fashion, to carry forward the work of enlightenment which he started. With every passing month, his stature grows in American eyes, as the correctness of his technical and strategic vision is confirmed by events.

What is most remarkable about General Billy Mitchell's genius is this: that he was able to see far beyond the technical limitations of his day. In the relatively primitive aircraft of a generation ago, he saw not merely the planes in use today, but those that are emerging and will be a reality tomorrow. The central weakness of the orthodox military leaders is that they treat existing air weapons as though they were fixed and finished. Not until we have leaders who can sense the *direction* of aviation development, and thus can gear for the inevitable techniques of warfare ahead of us, will we take our leadership in the skies. And that means leadership of the type represented by Billy Mitchell.

The strange career that would make General "Billy" Mitchell the most controversial figure in American military history was already gathering (Continued on page 91)

BALKIN

MAJOR ALEXANDER P. de SEVERSKY

Author of "Victory Through Air Power"

MRS. MCLEAN with her famous horses, her whippets

MRS. McLEAN LADY SQUIRE

Mrs. Alice Throckmorton McLean, A.W.V.S. head . . .
at Ashridge, a working farm for three generations

THE life of Mrs. Alice Throckmorton McLean is braided with two turning stripes—three days a week, she works as President of the American Women's Voluntary Services; four days she is a lady squire at "Ashridge," her property in Delaware County, New York. In the scoop of valley where her family has lived for three generations, this spare, self-contained woman is most completely at home. She is in touch with everything that happens on the more than three thousand sloping acres. At "Ashridge," Mrs. McLean is what her sons and the farm helpers call, with laconic accuracy, "The Boss."

Small, quizzical, and feminine, she manages to be more important than her big setting. She dominates it with a friendly sense of responsibility, a sinewy shrewdness. Wearing denim overalls or the McLean tartan, she chugs about in a gasoline-saving baby Austin, fluently talking stock with her stablemen, inspecting the black-and-white animals that are her hobby—she has been breeding all kinds of them—from pigeons to ponies and pigs. All the farm business is geared to her belief that simple, rural essentials will help restore normal living after the war.

She has started an A. W. V. S. Land Army and an experimental farm on her place. Now the main house hobnobs with half-pint schoolhouses that have been converted into kitchens and quarters. The complacent lawn last summer was speckled with Boy and Girl Scouts, English évacué children, and Mrs. McLean's two grandsons, who spent the season getting muscular, freckled, and expert at milking. A trained dietitian ran their kitchen, an ex-restaurateur taught the girls canning.

Imaginative and untiring, Mrs. McLean's concern spills beyond her own place—through the village, through the valley. She helped furnish and reopen a tavern in the town and, among her women neighbours, is poking up interest in weaving and hand-looms. Passing on schemes for more efficient farming, she pushes cheese-making and sheep-raising on a county-wide scale, and hopes, with her fine stock, to bring back blooded cattle to the countryside. The lovely, crowded rooms of her house are being catalogued and opened as a museum. Delaware County is seeing "noblesse oblige" defined in clean, curt Yankee terms.

Huge and remote, "Ashridge" might be somewhere in Scotland. Mrs. McLean's grandfather (Continued on page 94)

TONI FRISSELL

President of the American Women's Voluntary Services, Mrs. McLean here is helping in a practice disaster drill with a mobile canteen

Highland Galloway cattle are brought up on the lawn for special inspection. They are the only specimens of this rare breed in America

More photographs on the following pages →

Girl gardeners on the experimental farm

"Riverside," the white main house on the farm of Mrs. Alice Throckmorton McLean, bulges with a priceless jumble of collections. They are a record of their owner's travel-filled life—her junkets to mining camps with her father, a pioneer in copper; her trips to England for the hunting; her summers in Persia, France, or Greece. An entire room is built around the most remarkable collection—early English china tulip cups, considered by authorities on such matters as finer than the famous Selfridge collection in London.

Mrs. McLean's enthusiasm for tulips branches also into tulip scent bottles, inkstands, and candlesticks, and, recently, into American tulip glass bowls and plates. Through the house are other collections, from prints to miniature whippets, none stiffly on exhibition, all part of the pleasure of a family that enjoys life.

TONI FRISSELL

Mrs. McLean with "Micky" and "Satan," favourites from her kennel of twenty-four black-and-fawn whippets. The wide centre hall is solidly hung with another of her collections—famous English sporting prints

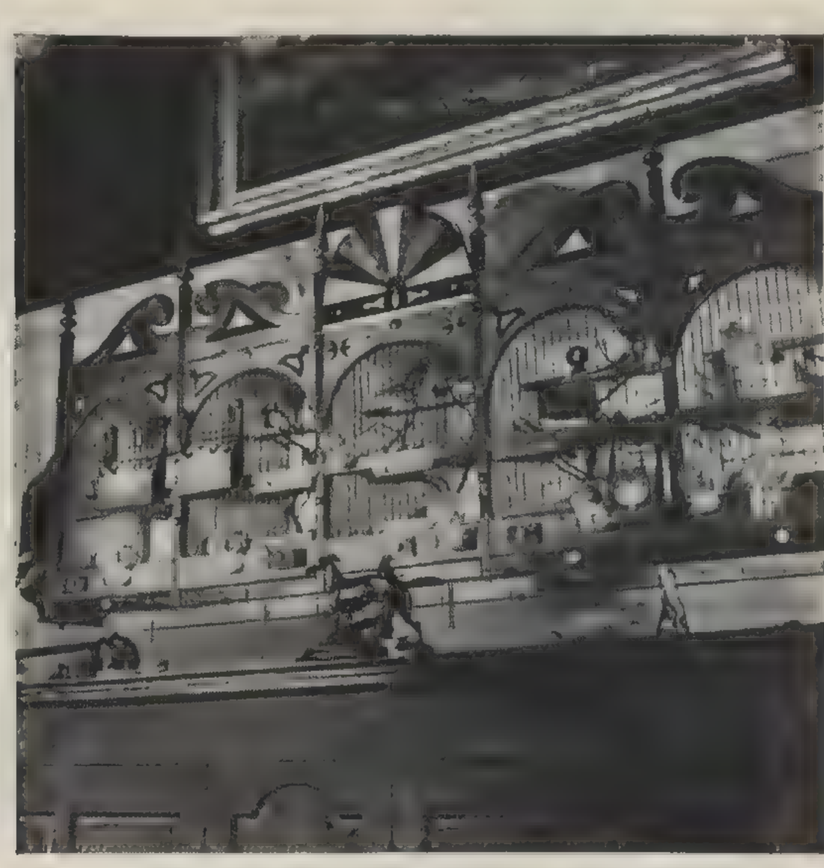
The four-in-hand coach in which Mrs. McLean was driven to the station after her wedding—just one of her twenty or so old carriages

Mrs. McLean's grandson, Tommie Imbrie, learned about milking with English évacués and Boy Scouts on the experimental farm

English tulip cups in Staffordshire, Whieldon, and Derby, part of a tulip collection gathered for over thirty years

The Tulip Room, filled with a variety of tulips—they are on the signed Aubusson carpet, the lamps, the prints that are hung everywhere—even on the doors. Pale beige boiserie walls emphasize the tulip collection

Rare silhouettes by William H. Brown, showing many Early American presidents, hang in rows on the wall of the pantry



An original, signed Chippendale bird-cage in the living-room. Beneath it, some of a collection of miniature bronze and pottery whippets

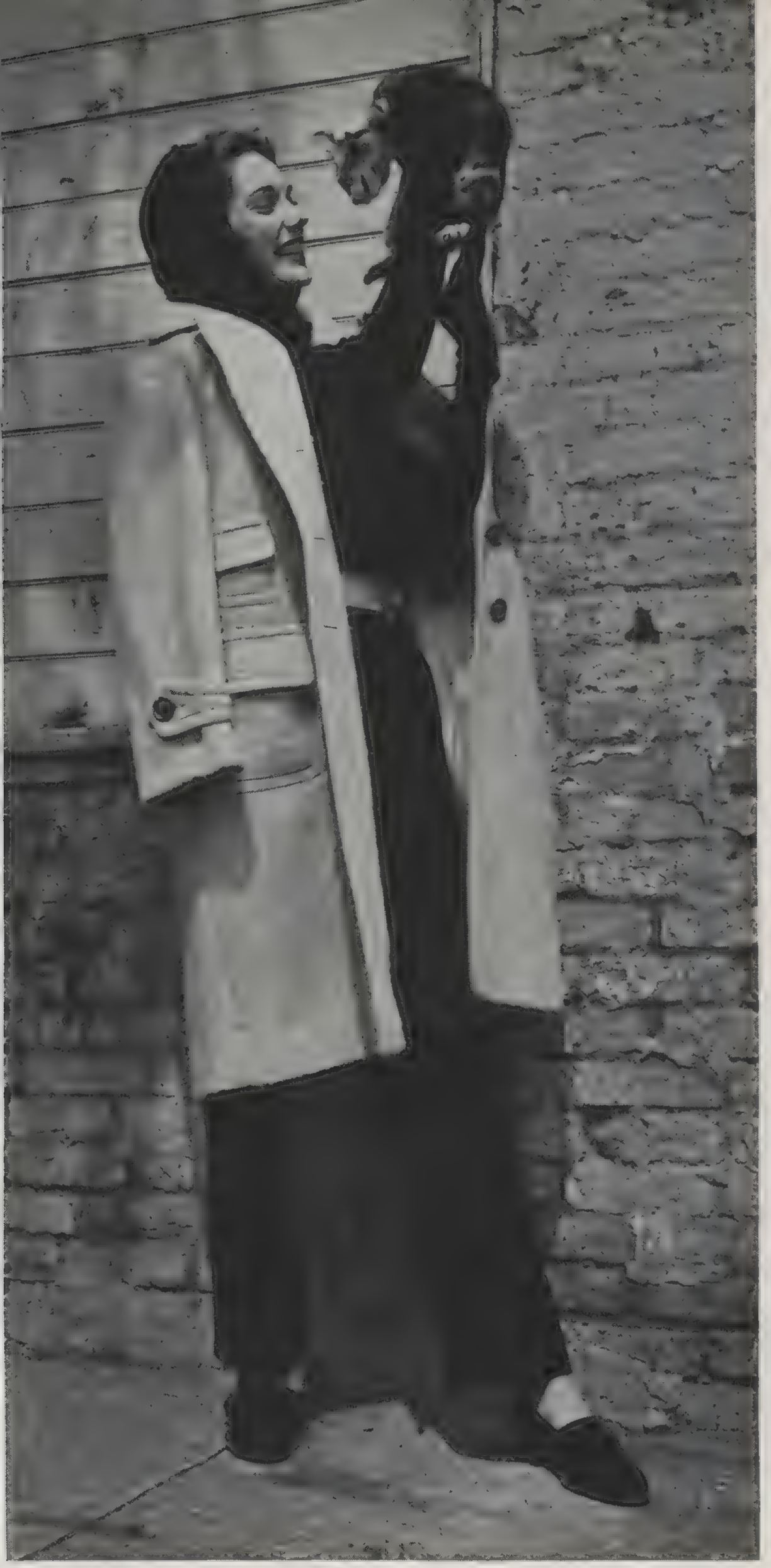
Marie Antoinette compote—one of three once owned by the French Empress, now standing on the mantel in the dining-room

JOFFÉ

Coats for any calendar

A coat to wear any hour of the day or night, seven days a week, every winter month for years. That is getting your money's worth. It's a coolie coat of leopard, as congenial over a dinner-dress as it is over these grey wool flannel slacks. Coat from Furs by Robert, Detroit. Slacks and Hadley sweater; Peck and Peck

A this-above-all coat is this American opossum coat. Obligingly, it will go above all your clothes: walking clothes, country slacks, town clothes, bright velveteen suits, dinner-dresses. Here it accompanies grey worsted slacks, grey cashmere sweater, a Johnny Jeep hat. All: Lord and Taylor. Coat: Neiman-Marcus; I. Magnin



Seven-days-a-week

For the long pull, a polo coat has few competitors. Time never seems to date it, you wear it year after year. The one above is particularly handsome—it's hand-stitched, cut with exaggeration, made of Stroock's Llamara Shag. It's worn here with slacks and sweater Tailored by Brittany. At Peck and Peck; I. Magnin

A coat you can count on seven days a week. Black camel's-hair with a warm red corduroy lining. You can detach the lining when days are mild. Just about anywhere you go, this coat will go. Here it's worn with red corduroy overalls. Leed's Ltd. coat. Everything: Abercrombie and Fitch. Coat: Joseph Horne; Famous-Barr

TIE ON A CAPOT

Milliners revive the cosy kind of hat that the Victorians wore

THE signs point to a cold, cold winter—moss on the north side of the tree-trunks; extra busy scurrying on the part of the squirrels; thick coats on the beavers and muskrats; the O.P.A. announcement of sixty-five-degree maximum heat—and at Lilly Daché's, a new kind of hat (can you call it a hat?) that ties over your hair, under your chin, around your throat, and knots snugly, back or front. Daché calls them "Capots"; the mid-Victorians did, too (with an "e"), and wore them happily during their long cold winters.

Don't make the mistake of thinking that a simple little scarf can do the capot trick. It can't. For these new capots are cunningly cut and shaped, supported with crinoline, and made of anything but casual fabrics. On this page, you see two Lilly Daché capots for daytime: a black broadcloth one with a face-framing edge of mink and a brown broadcloth one trimmed with braid and ball fringe. (Both are also at Neiman-Marcus; Scruggs-Vandervoort-Barney.)

You wouldn't want a capot for your one and only hat—but on cold, blowy days, you'll settle in one and feel cosy *and* smart.

For late in the day, don't-dress dinner costumes, there are capots of velvet, velveteen, or crêpe, also fur-edged and sometimes embroidered with beads.

A Muff for Your Capot

In Sam Pepys' day, even the gentlemen wore muffs. Perhaps it won't come to that this year, but you might, for yourself, consider a muff made along the same idea as these capots—of broadcloth or tweed, or wool jersey, edged with fur and lined with quilted satin. Quite as warm as fur and lighter on the budget. Or instead of the muff, you might consider long jersey gloves edged with the same fur or braid as the capot. Or, if you have a "little glove-maker," she could probably make for you wool gloves to match your capot, with jersey palms and an edge of fur.

Prize Roses

For the red of the flowers on her hat, for the red on her lips and nails—a new shade, "The Mrs. Miniver Rose." (Remember the station-master's prize winner, in the prize movie, "Mrs. Miniver"?) Lipstick and nail polish from Revlon. Hat from Lilly Daché

RAWLINGS

CHAIR FROM FREDERICK P. VICTORIA

A NEW HEATING PLAN

For a frigid country house, or a fuel-rationed flat in town...this high fashion makes high news. Warm, wonderful, grey kidskin pants, designed by Traina-Norell. Hand-knitted sweater, black belt, black stockings. All: Bonwit Teller; I. Magnin. Kidskin shoes by Palter DeLiso

GOOD AND WARM

Pretty new ways to warm up...this oil-rationed winter

SIXTY-FIVE degrees Fahrenheit may be the maximum room temperature of your house this winter under the new oil-rationing plan. Not that that's a freezing temperature...but it isn't exactly cosy, either. For though America likes its showers cold, its drinking water icy, it finds chilly houses just *br-r-r-r*.

If worse comes to worst, you can always unearth long red flannels, but there are much more becoming ways of warming up. Actually, you can lower your thermostat even further than the Government suggests, and still be snug and warm. And every gallon of oil you save is a vital help.

The best beginning you can make is to check up and make sure the heat you do have can't fly out the window. Country houses should be weather-stripped, insulated (if possible), storm-windowed. Cold draughts can be shut out by placing screens in the most strategic positions, or by putting old-fashioned stuffed bolsters along door-edges or window-sills. Your black-out curtains, you'll find, also act as unwitting draught-dispellers.

It's a wise idea, too, to have some heating-scheme to fall back upon, if oil deliveries fail you. Check up on your fireplaces to see that they are in working order. The largest fireplace gives off but poor heat, if the heat is thrown up and not outwards; fire-bricks piled at the back of the grate help to prevent this. Or hunt up and install an old wood- or coal-burning stove, a small Franklin or pot-bellied stove... and install it, just in case. Many of these are as ornamental as they are useful—in this issue are two pages of antique beauties a famous decorator has collected as a hobby.

Equip your bedroom and bath properly, and you won't find yourself paralyzed with cold in the morning. A tiny portable electric heater that you can light immediately will take the chill off your dressing. A fluffy thick rug by the bed will spare your bare feet the first shudder. And, of course, the nicest, warmest, cosiest robe to huddle into.

ON pages 60 and 61 are several enchanting house-warming robes. One is practically a boudoir polo coat—light and trim and handsome. One is made of warm, warm wool. One is made of a deep-piled fleece, as cosy-looking as a child's Teddy bear. It's made of brushed rayon, with a fine ability to combat chills.

A good warm friend for anyone living in the country is a long skirt that you'll see in this issue. It's almost a steamer rug...you wrap it around you, and there's a pocket inside the hem into which you can slip your feet if you're playing bridge or sitting far from the fire. There's another pocket just below the waist, too, where you can tuck your hands. Also indispensable in a country house are those extra-large shawls that you can throw around your cold shoulders, or use as a knee-rug.

In town or out, you'll want an extra jacket or two to slip into. The country hostess will need a stock of them, for week-end guests who forget to bring along something warm. In this issue, you'll see several new ones, jackets to wear with day or dinner clothes: wool cardigans, plaid Scotch jackets, jackets of quilted cotton, all specially designed to slip on easily, with no need for fastenings.

THE most spectacular anti-freeze costume of the season is that pair of grey fur slacks on the opposite page. The fur is so flat the slacks hang as soft and straight as flannel ones. And to wear with them—fur shoes to match. No cold feet in those...and a good thing, for nothing is more numbing than cold feet or ankles. Velvet shoes, fur shoes, felt shoes...have some of those for house-wear this winter. (Three of the prettiest are sketched below.) For *out*doors, don't be too leg-proud to go in for good warm stockings—and even if you *are* leg-proud, any leg would be proud to be seen in some of the new cotton country stockings.

And, of course, remember that the best personal heating system of all is your own circulation system. If that's really functioning well, you can take practically any kind and amount of cold. Keep moving, get lots of exercise, eat plenty of good nourishing food. Your war work is the most nearly perfect way there is of keeping warm... whether it's direct war work or any work on the home front. The reason it's so effective...it helps to keep you nice and warm outside *and* inside.

New foot-warmers . . . velvet shoes →

Three velvet dinner-at-home slippers—just the thought of velvet is cosy. First: a flat black velvet "glide" sandal, with ankle-tie; Saks-Fifth Ave. Second: a black velvet ghillie—for dining in or out; Saks-Fifth Avenue. Third: ankle-strap sandal of black velvet. An Urbanite shoe at Altman

Cosy is the Word

HORST

Cold feet? Wrap this long skirt of red Cohama nylon fleece over your dress. Tuck your feet into the hem pocket; hands into the top pocket. $23. Henri Bendel; Martha Weathered

Cold shoulders? Toss over them this enormous triangular shawl of multicoloured hand-loomed wool, edged with fringe. Could be a lap-robe, too. $18. At Best; L. S. Ayres; Joseph Horne

Cold drafts? Escape them in this yellow flannel jacket. $13. Or in this quilted and padded jacket of green wool challis, rose-printed. $15. Both: Lord and Taylor; Kaufmann; J. L. Hudson

Sitting by the stove (all these beautiful, wood-burning, antique stoves are from Jones & Erwin)...a girl in a purple Botany wool cardigan. $15. Lord and Taylor; Kaufmann; J. L. Hudson

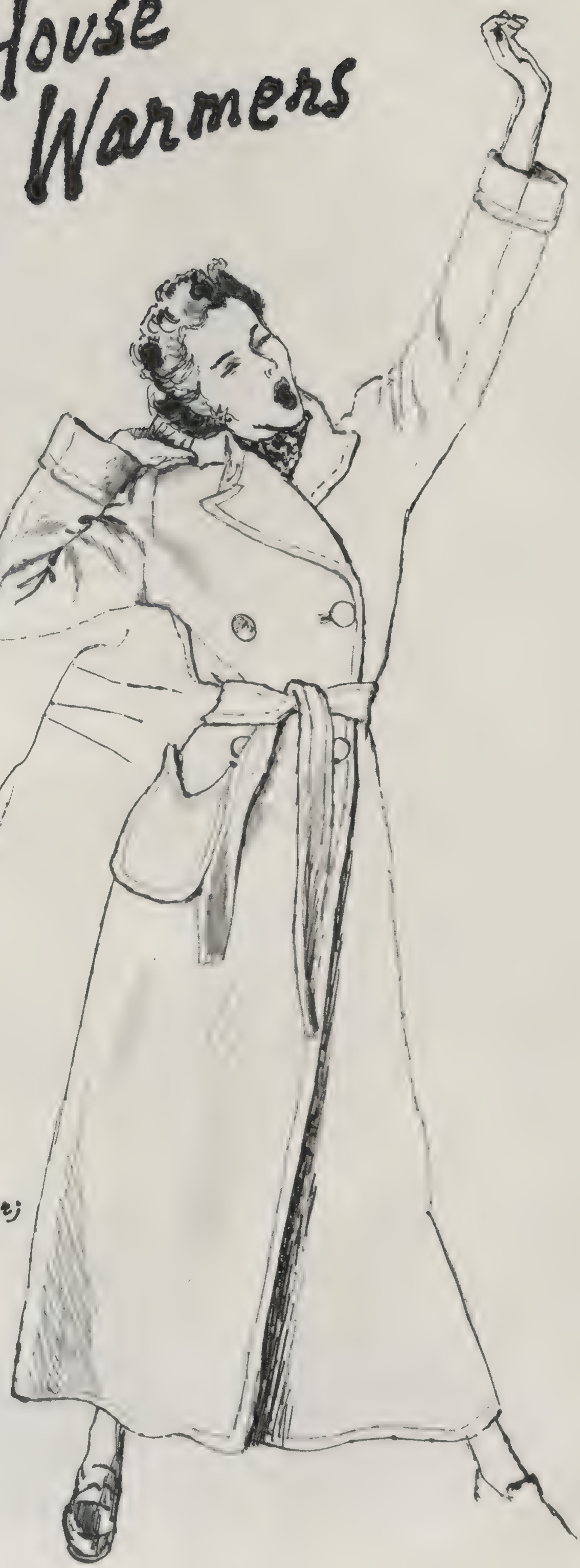
Another decorative stove (they can all be put to use)...a cardigan of winter cotton—bold plaid on white, braid-banded, silver-buttoned. $13. Lord and Taylor; Kaufmann; J. L. Hudson

Warm friend for fuel-rationed days—jacket of quilted rayon Cheney tie-silk in wine and gold shades. Wear it with slacks, dinner or afternoon dresses. $20. Henri Bendel; Harzfeld's

65° Fahrenheit
may be maximum
room temperature
this winter—
but these cosies
will keep
you warm

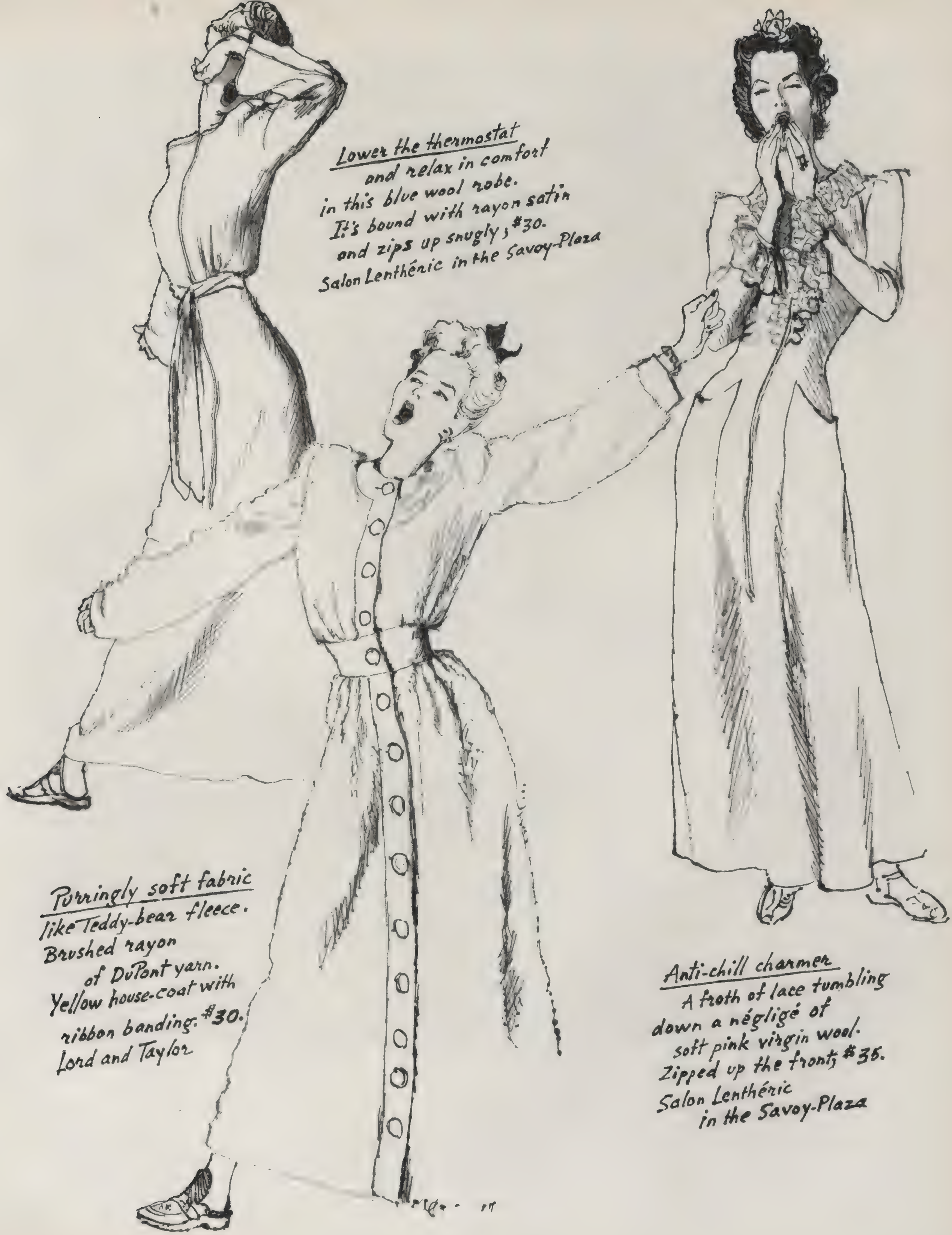
House Warmers

Pretty heating system if fuel is rationed. White wool-and-rayon robe, run with pink ribbon. #40. Bergdorf Goodman; I. Magnin



Indoor polo coat Cohama nylon fleece robe that sends chills scurrying. $35. Bonwit Teller; Marshall Field; I. Magnin

Coming Next... Nov. 1
Vogue's Beauty Issue
50 Timed Ideas
for Busy-day Beauty



Lower the thermostat
and relax in comfort
in this blue wool robe.
It's bound with rayon satin
and zips up snugly; $30.
Salon Lenthéric in the Savoy-Plaza

Purringly soft fabric
like Teddy-bear fleece.
Brushed rayon
of DuPont yarn.
Yellow house-coat with
ribbon banding. $30.
Lord and Taylor

Anti-chill charmer
A froth of lace tumbling
down a négligé of
soft pink virgin wool.
Zipped up the front; $35.
Salon Lenthéric
in the Savoy-Plaza

JOFFÉ

Getting Warm

Design for Dressmaking

For a heat-rationed winter, you'll want, above all, a soft, warm jacket. One that you can wear above practically anything in your wardrobe. Above a dress or velveteen slacks or a skirt. A black tweed skirt, that, with the nylon-fleece jacket, sum-totals a very warm, very super costume. Jacket, Number 9512. Skirt, Number 9014. Both, "Easy-to-Make"

BACK VIEWS AND SIZES ON PAGE 94

Getting Warmer

Design for Dressmaking

Next best thing to long red flannels is a costume that's contrived to keep you warm—yet, for all of this, manages to look pretty, too. For instance, this long-sleeved black wool jersey blouse. The flannel jumper that tops it. (You might make it in pink, blue, or scarlet-red.) "Easy-to-Make" blouse, Number 9466. "Easy-to-Make" jumper, Design Number 9557

TONI FRISSELL

Ingrid Bergman

Star of "For Whom the Bell Tolls"

The lucid, crop-haired Swedish beauty, with an accent like down, is now playing the warm and lovely Maria, the Spanish country girl in the movie, "For Whom the Bell Tolls."

Twenty-five-year-old Ingrid Bergman first came to this country three years ago to play in "Intermezzo," and stayed to become the toast of the intellectuals, the public's darling. When she is not working in Hollywood, she lives in Rochester, New York, with her husband, Dr. Petter Lindstrom and their three-year-old daughter, Pia

People are Talking about...

People are talking about... The curious waiting feeling of the country, a little like the French Waiting War, the British Phony War...The King's Highway, the water route from Norway to Scotland, a thoroughfare of the Underground. (The boat, incidentally, in which Norway's King Haakon, who was a Danish Prince, went to Norway to be crowned King, has been smuggled out of the country, and is held in readiness for his return.)... Country-wide rationing of more than gas and sugar...Jack Haley's line on selectees, "If you can see lightning, hear thunder, and have two teeth, you're in"...

The decree in Australia forbidding the employment of chorus girls under forty-five years old...Mrs. Wei Tao-Ming, the wife of the new Chinese Ambassador to the United States—she was China's first woman lawyer, its first woman judge...*Van Loon's Lives,* an account of some imaginary dinner-parties with Torquemada, Erasmus, Robespierre, Emerson, and, among others, the Empress Theodora. It is a probing, but not profound, critical mash of overpowering Dutch gusto, politics, anecdotes, philosophy, biography, music, sociology, art, food, with recipes, literature, red-cheeked embarrassing whimsy, and writing that is always simple, casual, and thoroughly interesting...

"Vickie," a plump pigeon of a comedy, soft and juicy and funny, with its main prop, Vickie, a lady war worker, whom every writer has been hoping to get on paper successfully, whom only S. M. Herzig has captured. Uta Hagen, who gave an incredibly beautiful performance in "The Sea Gull," a few years ago, is Vickie, uniformed, fumbling, eager, a Dulcy of World War II...

People are talking about... Salvaging scrap with the same intensity that the Germans do...Toscanini's concerts opening the Philharmonic season, his conducting again the Shostakovich Seventh Symphony, which has had almost as much publicity as the Dodgers...The American Air Force officer, billeted with a Cockney family, who was told by his heartbreakingly helpful landlady, when he asked for a hot bath one morning, "Wat, Sir, after a night at 'ome?"...The wispy charm of Gertrude Diamant's *The Days of Ofelia,* a book about Mexico that is light, penetrating, amusing, and neither falls on its face in hysterics over Mexican customs nor is full of sickening Good Will...

The anti-inflation bills, the draft of eighteen-year-olds, and the elections...Charles Addams' *Drawn and Quartered,* an album of cartoons, drawn with a fierce, unmollifying pencil. In spite of the Addams absorption in mayhem, hallucinations, snakes, and cannibals, the book is spontaneously and uproariously funny, except that you sometimes have the feeling that you are laughing too loudly in the morgue...The plain talk of Joseph C. Grew, home from Japan after years there as American Ambassador...

The Surrealist show for the benefit of the Coordinating Council of French Relief Societies—some sixty paintings, including those of Max Ernst, Marcel Duchamp, and Tanguy, have been gathered together under the umbrella title of Surrealism, although some of the contributors are obviously fugitives from other *isms*...Tom Scott who has a sweet Southern slur to his folk-songs at the Rainbow Roof, where he sings such songs as "Ten Thousand Goddam Cattle" and "I'm Goin' to Tell All My Troubles to God"...George Jessel, funnier than ever in "Show-Case"...

People are talking about... The thirty or more shows running in London...The almost fifty per cent. increase in attendance during the summer at the Museum of Modern Art...Café Society's Ann Robinson, whose face looks like a child's drawing, and whose voice is reminiscent of the Second Avenue El rounding a curve. (She does riffs)...The Republicans' chances of gaining a pack of seats in the House this year...Emery Reves' *Democratic Manifesto,* an analysis of the causes leading to war, along with an outline of a proposed peace settlement...

The ballet season at the Metropolitan, with two new ballets, "Helen of Troy" in Vertès' beautiful costumes and sets, to Offenbach music, bouncing and thoroughly *boulevardier;* and "Aleko," done to Tschaikowsky music, with the sets and costumes by Chagall, the Russian painter who has a ruddy painting wit, a mocking line of his own...The need for daytime volunteers in the Office of Civilian Defense, the incredible resistance of too many childless, no-job women to give as little as four hours a week...

"Tales of Manhattan," a movie of short stories, held together tenuously, but almost all are good Middle Europe amorous anecdotes complete with O. Henry snapper-endings. (Only one story, the Negro legend, is absurdly done—arty, sentimentalized, and fakey. About the only good to come out of this scene is that Ethel Waters, its star, bought new plumbing for a Negro school with her proceeds.)...The Sunday night marches of Columbia University midshipmen to New York's Riverside Church, with the autumn darkness folded over everything but their white caps that dip, eerily, to the thumps of one tyrannical drum...The diary of Bella Fromm, who was a society reporter on a Berlin newspaper in the old days, and who notes that when Hitler became Chancellor the Brown Shirts' password, setting them in action, was "Grandmother is dead"....

At Home Away from Home

PROBABLY most of your wedding presents will have to stay right in their original tissue-paper and excelsior for the duration. Probably there *won't* be room for them in that tiny—and temporary—flat near your husband's Army camp or Naval base.

But wherever you're going, for however short a time, you'll want, if it's humanly possible, to have a few of your own things in your own first establishment. Some linen; some china; some silver. And you'll want to do some entertaining—even if it's only having another young Army or Navy couple in for dinner before an early movie.

The Secret Weapon of most successful hostesses can be summed up in one word: *specialization.* It's a strategy you might well adopt in your entertaining. Figure out what kind of party fits in best with the place where you are, the capacities of your servant (if any), the schedule your husband and his brothers-in-arms must follow. It may be Saturday-night buffet suppers or Sunday-morning breakfasts; or tiny, perfect dinners for four; or late snacks after bowling.

Whatever you decide on, stick to it. Learn to pull it off easily and smoothly, with the precision of a good close-order drill. Work out time- and labour-saving devices so that you—as well as your guests—can have fun at your party.

Don't be afraid to repeat a successful dish over and over again—whether it's baked beans or an exotic curry. When you've found something that you or your cook can really hit the jackpot on every time, make it, frankly, the specialty of your house. Your guests won't tire of it—whereas they might well tire of a succession of pretty mediocre dishes.

Your wedding silver, of course, can do much to make your table a charming one. (Remember, too, that silver's easy to pack, and impossible to break in transit.) On these pages, we show twelve sterling silver designs from established American silversmiths. Each design is the particular pride of the makers who produce it. Each is, in its own way, a specialty of the house.

SUPPOSE you decide on Sunday breakfasts to entertain your friends. You'll do well to imitate the English custom of a variety of dishes kept hot on the sideboard for guests to help themselves.

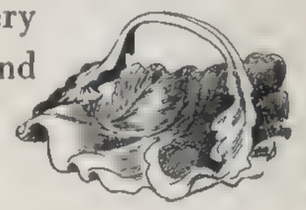
On the right, the "Chemex" coffee-maker, which extracts coffee, using less and giving more—made of a single sheet of Pyrex glass. At Hammacher Schlemmer.

Sterling silver from Towle: "Old Mirror" and "Old Lace" designs.

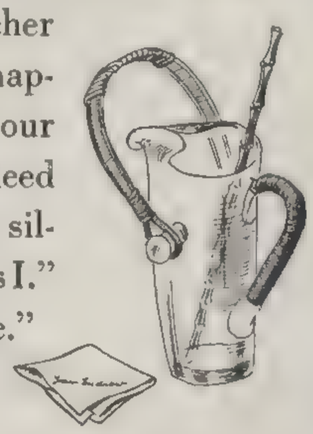
BUFFET suppers or informal lunches are time-saving, service-saving ways of entertaining. One hot dish is a Must. Supplement with salad and fruit. You might serve *coq au vin* or *bœuf à la mode* in this American pottery casserole from Bonwit Teller. The casserole and burner together cost $8. Individual little casseroles to match are $10.80 a dozen. On your table, Lunt's sterling silver: "American Victorian" or "Modern Victorian."

If you're a bride who prefers seated dinners to buffet parties, you'll give several tiny dinners instead of a few large ones. Dinners for four, perhaps, using a card-table in the living-room. Instead of using flowers for a centrepiece, choose Carole Stupell's Portuguese china leaf—decorative and practical filled with fruit.

Above: Two choices in sterling silver patterns—one simple, one elaborate: Alvin's flowery "Bridal Bouquet" and simple "Romantique."



Cocktail parties are one of the easiest forms of entertaining. But don't have them so large that your guests get lost in the shuffle. Don't feel that you have to provide more than two really excellent canapés. This giant Martini mixer holds three quarts. At Hammacher Schlemmer. Paper napkins marked with your name; Alice Marks. Reed and Barton's sterling silver patterns: "Francis I." and "Pointed Antique."



If you're on a very limited budget, all kinds of entertaining seem prohibitively expensive. But you'll find after-dinner parties inexpensive and fun. Make it a beer party with pretzels, cheese, and crusty French rolls on the side. This enormous pottery beer cooler from Hammacher Schlemmer is vivid white and blue and costs $7.50. Beer mugs to match are $1.25 each.

Choose sterling silver from Gorham in designs you won't get tired of: "Sovereign" and "Lyric."

Perhaps your apartment has no dining-room, and dinner-parties are complicated in the living-room. You'll decide to give teas. Away at camp, a suitcase rack can improvise for a tea-table if you use a lovely tray. Don't look down on a brown earthenware teapot—the kind Churchill always uses. Sterling silver to dress up your table—in elaborate or simple designs: Wallace's "Rose Point" and "Grand Colonial."

Under

THE birthrate is going up. The average mother-to-be age is going down. With the world the way it is, fearless twenty-year-olds aren't waiting. They marry young, have children, take life in their young stride.

Just for them—designers of 9 to 17 ages are making very special maternity clothes. Pretty clothes, young in colour, young in line, almost indistinguishable from any young clothes except for one thing. All of them have waists that will expand ten to fourteen inches...the draw-string is a new device unwittingly made for That Purpose. Many of the models you'd wear even if you weren't expecting a child. All of them you'd wear After, as well as Before. And all have prices that are absolutely infantile. • Page 87 lists shops in other cities that have these

(Top) Draw-string dress
Waist expands 14 inches.
Black rayon crêpe with
fuchsia-and-blue bodice

White frills on a
black Botany wool dress.
Sash loosens obligingly

Pinafore for two
of black rayon crêpe.
Lace-edged white blouse

Colour can be bright
Raspberry wool jersey dress,
snaps adjust the waist

Short red coat
of a wool, rayon and cotton fleece
Pretty to hide behind now
and wear afterward

In Vogue's next issue—
25 eight-minute hair-dos
for Beauty-in-a-hurry

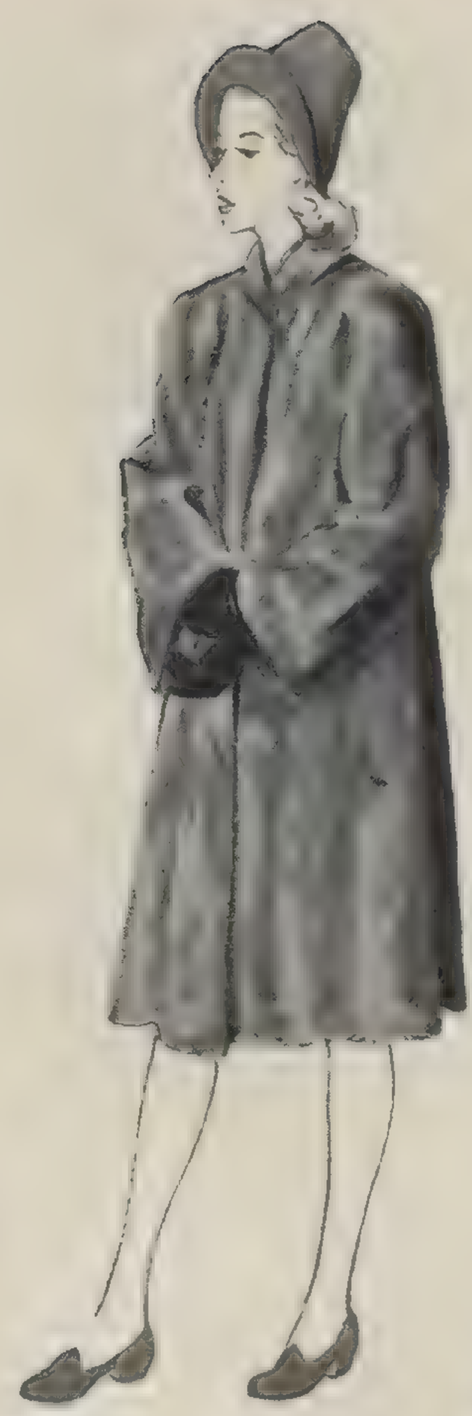
Twenty —

Maternity clothes
under Twenty dollars
for you who are
under Twenty years

Square turquoise collar
keeps eyes on your face.
Black dinner-dress of
Enka rayon crêpe

Fooling flare on a
red Enka rayon faille jacket.
Black rayon crêpe slacks

(Top) Before-and-after fur coat
grey kidskin coat with
young flare. $225



Street dress that is
non-condition-advertising.
Bluish-green rayon faille.
(Only at Altman;
Scruggs-Vandervoort)

Evening incognito
Black Enka rayon crêpe skirt,
sequins on fuchsia-fronted bodice

• All at Altman Carson Pirie Scott;
Scruggs-Vandervoort-Barney

A CENTURY OF COSMETICS

From artifices for few to necessities for millions

If you were at all startled by the recent limitations order on cosmetics—you should not have been. If you continue to use your cosmetics just as you need them, and entirely without waste, you will probably have everything, and almost as much as you've been used to. And that's plenty!

A century ago, when the modern growth of cosmetics first started its slender little roots, women were used to very little in the way of making themselves prettier. The few cosmetic houses then in operation usually manufactured one of three simple artifices—a soap, or an eau de Cologne, or a rice face-powder. And even these shy beautifiers were limited to a few elegant, very privileged ladies.

Now, during a war, our Government considers cosmetics of such necessity that, while they have limited them slightly, they are allowing factory space and labour and non-priority materials to make them.

Early in the last century, when many of the present-day cosmetic houses had their beginnings, modern face-powder was born. It was a finely-ground powder made from rice. And many of the chemists who pounded it to its delicate, floating consistency in their stone mortar and pestles, had been grinding away for their whole lifetime. They had started making rice-powder for the wigs of those unlucky heads of the French Court in the *ancien régime*. Their clients, and the new up-start aristocracy, had discovered that the old wig-powder formula gave a fine mat-surface to the complexion. Modern make-up was on its way.

Women have always loved scent in their cosmetics. And perfume, then used as an addition to rice-powder, or soap, or colognes, became a separate and important cosmetic in its own right. And throughout the last century, manufacturers continued to make, and women to buy, more and more perfumes, more and more toiletries related to perfumes.

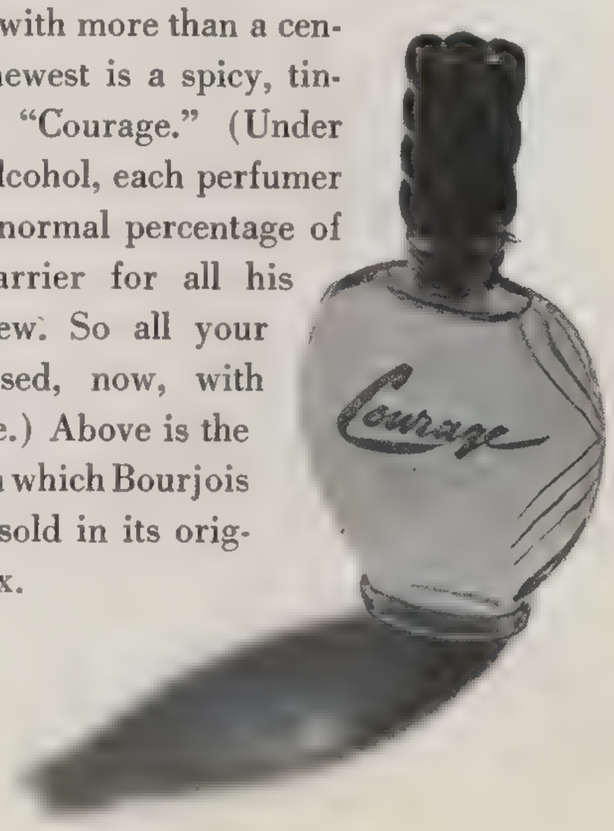
At the turn of the century, make-up began its renaissance, and nice-nellyism began to fight its losing battle against overwhelming odds. Women began to realize that they needn't be defeated by Nature—that vague power who was so often unfair, and very chary about the endowment of a flawless beauty. Make-up, slowly at first, then faster and faster, began to give Nature its come-uppance. And cosmetics really entered its period of jungle-growth.

The luxuriant flowering of cosmetics has had its first check—in priorities. And its second check in the limitations order of last July. But cosmetics are so firmly fixed in our lives that, so far, these are really checks, and not prunings of any noticeable degree. We are in no danger of going back a hundred years to home-mades: mascara of lampblack; glycerin-and-rose-water; a wet red ribbon for rouge. We even have a few new cosmetics, with Government permission.

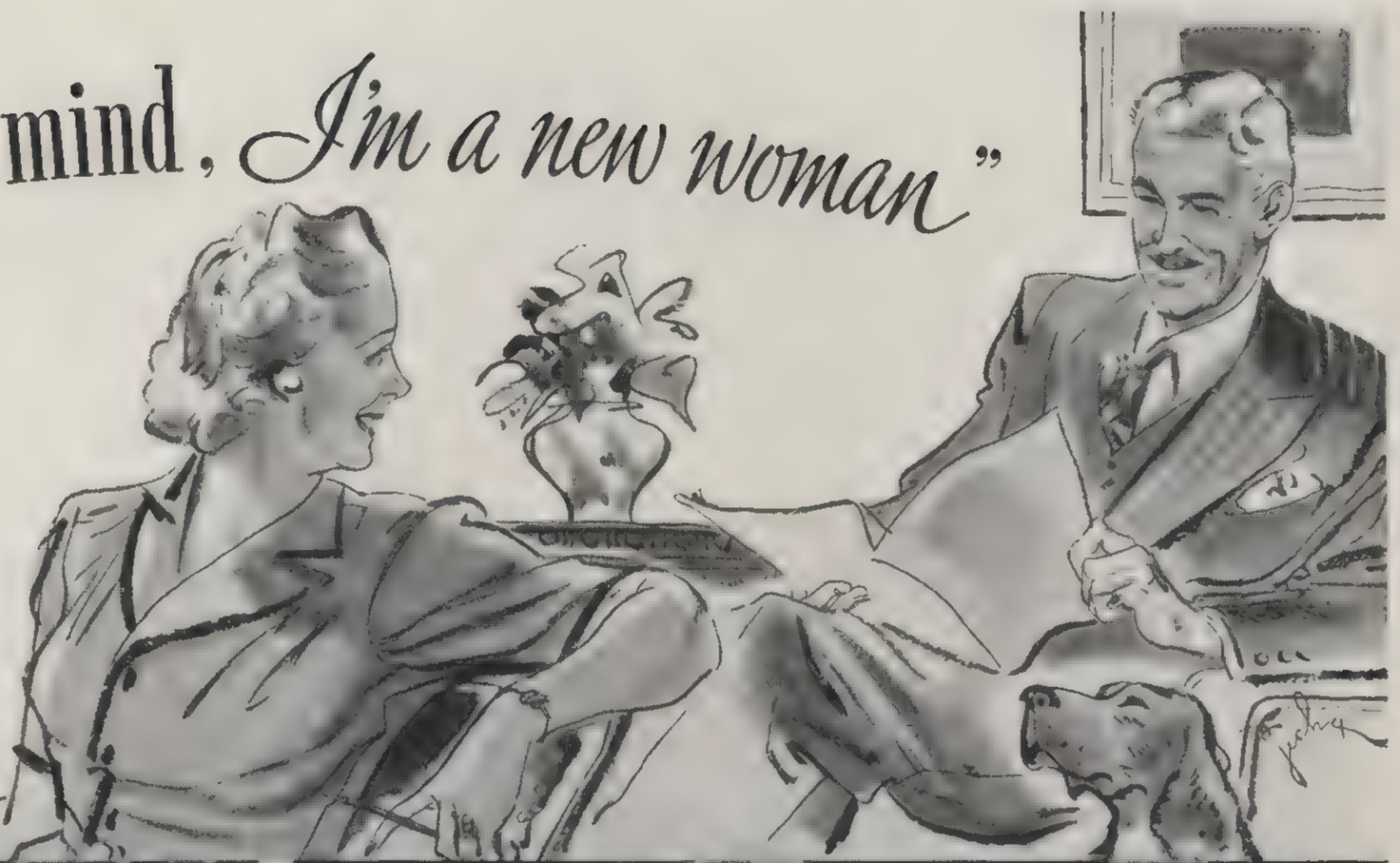
When a product, new to you, has a long history of behind-the-scenes work put in on it, the Government does not consider it a new product. And that's why you have seen so many new perfumes introduced lately, *after* priorities and limitations. Sometimes it takes over two years to produce a fine perfume.

If you ever *should* get frightened by a limitations order, think of your great grandmother stitching away on her sampler the words "Waste Not, Want Not." She, poor lady, had few cosmetics but soap, cologne, and rice-powder either to waste *or* save!

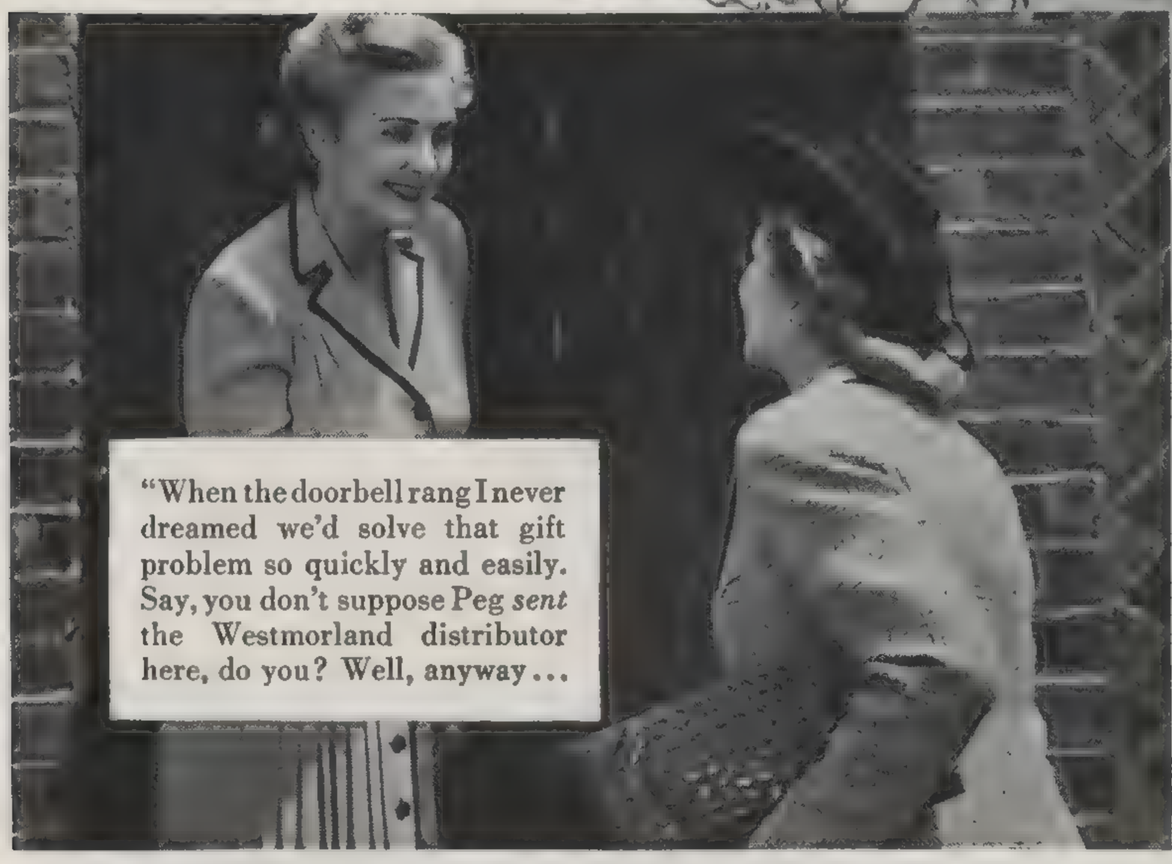
A New Perfume by Bourjois. We show, above and at the right, the oldest and the newest cosmetics by Bourjois—a house with more than a century of history. The newest is a spicy, tingling perfume called "Courage." (Under priorities rulings on alcohol, each perfumer is allowed a less-than-normal percentage of this precious scent-carrier for all his perfumes, old and new. So all your perfumes must be used, now, with greater care, less waste.) Above is the Java Face Powder, with which Bourjois started in 1832—still sold in its original, script-lettered box.



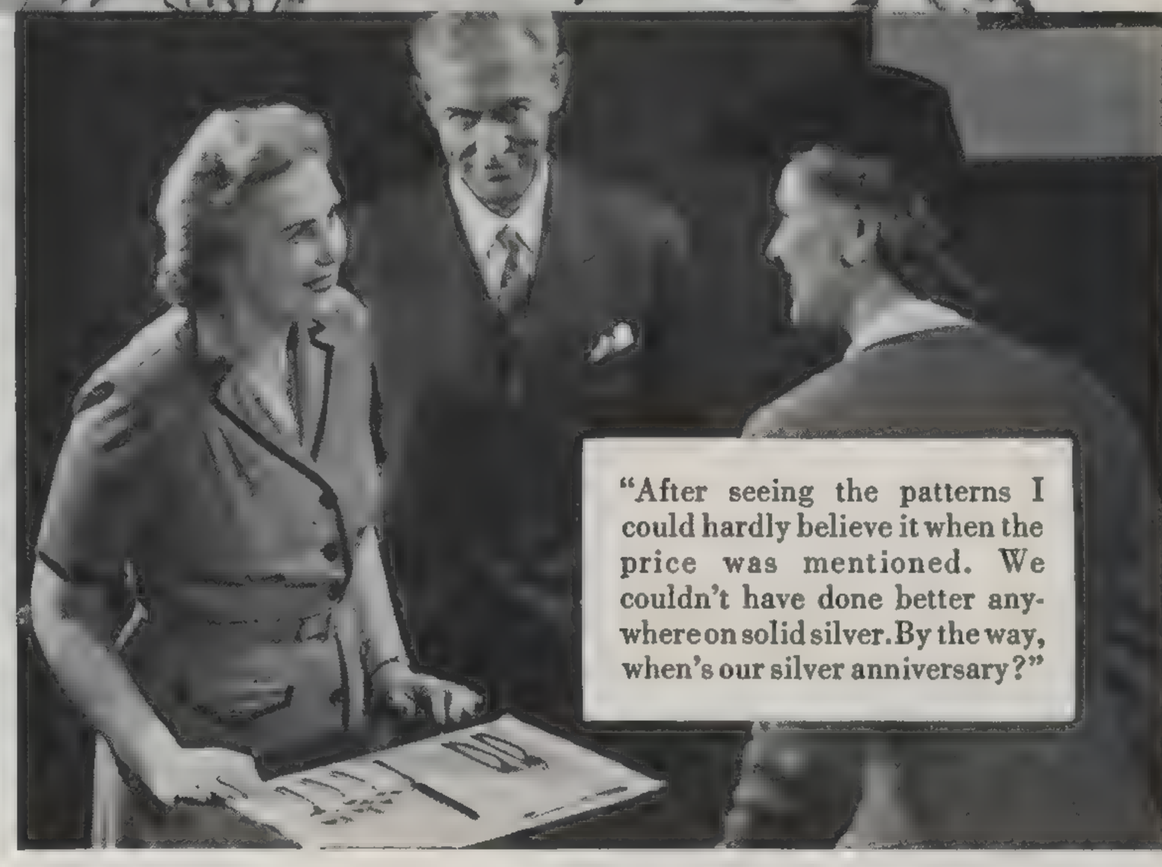
"With that gift off my mind, *I'm a new woman*"



"Nothing I know of that we could give Peg and Tom will delight them as much as sterling silver. Do you know . . .



"When the doorbell rang I never dreamed we'd solve that gift problem so quickly and easily. Say, you don't suppose Peg *sent* the Westmorland distributor here, do you? Well, anyway . . .



"After seeing the patterns I could hardly believe it when the price was mentioned. We couldn't have done better anywhere on solid silver. By the way, when's our silver anniversary?"

Choosing silver at home, the WESTMORLAND way, is a great advantage. There you can see exactly how the patterns look on the table with china, glassware and linens.

WESTMORLAND'S is a very personal way of purchasing. You and the bonded WESTMORLAND distributor select the pieces for your set, and work out a purchase plan that suits your circumstances.

You can forget the old idea that sterling—solid silver—is a rich man's pleasure. Owning WESTMORLAND STERLING is a matter of good taste, not of wealth. Among the beautiful WESTMORLAND patterns you are sure to find one that is *you!*

You are actually *investing* your money when you buy this fine sterling. Because solid silver always has and always will be valuable.

For additional information, write WESTMORLAND STERLING, 404 Eleventh Street, New Kensington, Pa.

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WESTMORLAND STERLING

THE SOLID SILVER YOU BUY AT HOME—YOUR WAY

Smart and Lovely..

as only nature-dipped

Marvella

simulated pearls can be

Three graduated strands of exquisite nature-dipped Marvella simulated pearls . . . twisted and choker-fashioned to fit the base of your neck comfortably . . . to give eye-catching beauty to your war-time frocks for day and evening. The sparkling twin-stone clasp is available in ruby or emerald with clear crystal $5.00
Three strand bracelet to match . . $3.00

Available at fine stores everywhere

MARVELLA PEARLS ARE MADE IN UNION CITY, N. J. BY WEINREICH BROS., CO.

ACTIVE SUPPORT

YOUR brassières should suit not only your lines (and the lines of your activities), but they should collaborate with the cut and purpose of your clothes—your uniform. These perfect-teamwork costumes are all at Bloomingdale. Bras also at Joseph Horne; Famous-Barr.

LONG-LINE BRA with extra inches to keep your diaphragm flat. A broadcloth Bali-Bra. It's partner to a grey dress of Bloomsburg rayon-crêpe. Lil Picard beret. Bra; $2. Dress; $30

EVENING BRA of nylon; again, the special diaphragm treatment. It's a Bali-Bra. Black-bodiced dress of rayon crêpe, red-and-black skirt. Lil Picard hat. Bra; $5. Dress; $25

STAYING POWERS in a broadcloth Bali-Bra. It's meant especially for your active life—for under a Jeep suit like this sturdy one of Sanforized denim. Brassière; $1.25. Striped Jeep suit; $3.50

REDWOOD
FOR AUTUMN

...inspired by the magnificent redwoods of California...
A color vibrant, glowing with tawny overtones—like a frost-flamed maple leaf...
To wear with town and country tweeds, beige, all the greens of the forest and smoky blues.

ELIZABETH ARDEN

REDWOOD HARMONY BOX—

Lipstick, cream rouge, nail polish, 3.50

For a perfectly "matched" make-up...

REDWOOD LIPSTICK—A wearable, versatile shade . . . satin-smooth and creamy texture...And here's a thought...to make lipstick stay on much longer . . . dust with powder, apply second coat.
Refills . . . .75 and 1.00
Lipsticks . . .1.50 and 2.00

REDWOOD NAIL POLISH—This glowing, deep-toned nail lacquer makes your hands look whiter... Elizabeth Arden nail polish has a live, resilient quality. That's why it *lasts* . . . resists chipping.
Nail Polish 75

REDWOOD CREAM ROUGE—Apply over foundation . . . before powdering. Three tiny dots high on the cheekbone is the rule. Blend with fingertips . . . the higher your rouge, the younger you look!
Rouge . . . 1.25 and 1.75

OPAL BLUE EYE SHA-DO—Even with your plainest clothes you should use a touch! To make your eyes look larger start at the center of the upper eyelid—blend up and out beyond corner of eye.
Eye Sha-do 1.25

. . . and for the most beautiful, natural-looking complexion . . . Elizabeth Arden's All-Day Foundation Light Rosetta Bronze, then Renoir Pink Illusion Powder and—last word in perfection—a dusting of Special Mat Fonce Cameo Powder.
All-Day Foundation . . . 1.00
Ardena Face Powder (all shades) . . . 1.75 and 3.00

Prices plus Federal and local taxes

Elizabeth Arden

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NOW—dramatic complexion "re-styling"

1-Minute Mask!

In 60 seconds a brighter look
a sweeter touch

1. Skin "grayed over"

When your skin *feels* rough, it usually *looks* dull, too. Because both the natural smoothness and the fresh color of your face may be spoiled by the same dingy "curtain" of scaly, dried skin and clinging bits of dirt. Get after this beauty-dimming "curtain"—fast!

2. The 1-Minute Mask

See what this *new* way of using Pond's Vanishing Cream can accomplish in only 60 seconds! Just spread a white, cool mask of the cream over cheeks, forehead, throat—all but your eyes. Leave on one full minute—to allow Pond's Vanishing Cream to do its special beauty job. Then tissue off.

"Nowadays, when we're all doing more—in less time—a quick beauty 'pick-up' like the Minute Mask is a real blessing!"
MRS. WILLIAM F. DICK

3. Thrill Finish

Quietly . . . dramatically . . . the keratolytic action of Pond's Vanishing Cream has been loosening and dissolving the grubby "curtain." Your face emerges from the 1-Minute Mask feeling dewily softer . . . and looking fresher—even *lighter!* Make-up goes on sweetly—and *stays!*

It's a Beauty Twosome!

1-Minute Mask!
3 or 4 times a week, give yourself a "face re-styling" with the 1-Minute Mask of Pond's Vanishing Cream—just as it's shown above. See *your* skin look smoother and brighter!

Ideal Powder Base!
Before powder, always spread on a protective film of Pond's Vanishing Cream. Not "oozy" . . . not drying! Gives a silky finish that really *holds* make-up.

RAOUL DUFY

(Continued from page 38)

in his family for generations and to which, for years, he had fled to be alone and to work.

The luncheon on the grape-trellised terrace reminded one of Renoir's famous "*Déjeuner des Canotiers.*" It was just that kind of a setting. Madame Maillol, once her husband's model, was there, although she seldom follows her husband to his shack, preferring the little house on the hill overlooking Banyuls, where Maillol has a tiny studio. The *bonne* was there, too—the maid who, at the age of fifteen, posed for Maillol's famous statue, "Pomone."

We brought our own food, because food was so scarce. I contributed sardines and salad oil from Portugal; the Nicolaus, a tiny pat of butter from their farm, wine, and a steak that represented all the meat ration tickets of myself and my secretary for fifteen days and the Nicolau family's (father, mother, and three children) for a day. Maillol grilled the steak over the fire of grapevine faggots, and made a *saupiquet* of boiled white beans, garlic, and parsley, an incredible dish which is a specialty of the Basque country.

Picnic sur l'herbe

After lunch, the table was cleared, and Maillol showed us the Rubens-like nudes he was painting, there in the open-air studio on the porch of the shack where as a boy he came to play. (He reverses the story of Renoir, who took up sculpture in the last years of his long painting life.) Then Dufy and Maillol discussed leaves and light and how to paint them, the colours they would use, the problem of their transparency, their shadows....

It was a gala-day for Dufy, perhaps the one painter of the modern school who has really always loved to travel. And it was his first outing in months.

I had found Dufy a few days before, after several weeks of searching in Unoccupied France. I was shocked when I first saw him, racked with pain, stretched on a white iron bed in a lonely, almost monastic room, in the private hospital of Dr. Nicolau. I remembered him in other days, in the pre-war summer of 1939, in his Paris studio in the Impasse Guelma on the slopes of Montmartre. In better health then than he had been for years, and so gay, he was working feverishly on the Trocadero triptych in the big studio with the Dufy-blue walls and a great red leather divan. At tea-time, we crossed over to his miniature apartment at the other side of the court, where Madame Dufy—black-haired and olive-skinned in 1939—sat beside her great cage of canaries, knitting baby clothes for their godchild, whose father was in the Maginot Line.

Hope and Optimism

When I saw him in Perpignan, two years later, he was happy to hear the news I brought of so many of his friends in America, of so many in France whom he had not seen, from whom he had had no news for a long time. Only time and perspective and the lifting of the veil that hides France today can tell of the great debt that those who love Dufy owe to Dr. Nicolau of Perpignan, who for years had loved him as an artist without knowing him, and to whose door he was brought by anxious friends.

I tried to induce Dufy to go with me to America, offering to arrange the trip, the visas, for him and Madame Dufy, no longer black-haired. She was ill in a sanatorium at the other end of France. He did not hesitate. There could be no question of it. France mourned. Her sons did not leave her.

There was a letter from Dufy awaiting me as I passed through Lisbon on my way back from Europe. With the prophetic sense of an artist, he wrote me, "Before we meet again, other great and terrible things will have come to pass—but let us hope, not for our countries, and our people! Try to come back soon! As for me, I am going to carry on—try to work well in spite of sadness, and a very mediocre health. Eventually I feel, all must be well."

Beautiful, Dutiful
Hands are Wearing
Young Red
You're leading a double life! All war activity and efficiency by day . . . all glamour and femininity after dark! And the new Cutex Young Red is just the nail polish shade to brighten your day and heighten his evening! A brave, new red to match your brave, new spirit. Get a bottle today! Only 10¢ (plus tax).
Northam Warren, New York
CUTEX
WORLD'S LARGEST SELLING NAIL POLISH
CUTEX
YOUNG RED

Marlboro

America's Luxury Cigarette

In The Picture

Today, extravagance is out. Only *little* luxuries are seemly . . . Like Marlboro Cigarettes, where a few extra pennies bring a world of delight!

Plumply packed, smoothly tipped,* exquisitely blended, Marlboros bring you the joy of superb tobaccos (that cheaper cigarettes simply *cannot* afford)!

*IVORY TIPS — PLAIN ENDS — BEAUTY TIPS (red).

IDEAS FOR A TROUSSEAU

BE-RUFFLED GOWN with Val-type lace on the bodice and cuffs. A Radcliffe gown of rayon crêpe. $4. Macy's

BE-FLOWERED GOWN of rayon crêpe. Wear the collar Byron-wise or otherwise. Radcliffe gown; about $3. Macy's

SQUARE-CUT GOWN. Bemberg rayon and silk satin with Alençon-type lace. "Trillium" slip; $6. From Altman

ROUNDED NECK-LINE bound with Val-type lace for a "Hand Look" gown of silk crêpe; $8. Saks-Fifth Avenue

TAILORED SLIP—of rayon crêpe. Embroidery at top and hem. A Laros No-Ride slip. $4. At the Tailored Woman

SENTIMENTAL SLIP all trimmed with Alençon type lace. Mary Barron slip of Bur-Mil rayon crêpe; $3. Saks 34th St.

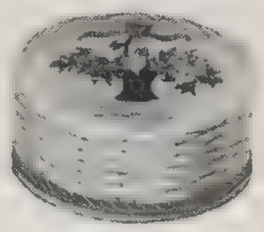
ONE... TWO... and an Exquisite YOU!

ONE...

The first lesson in new beauty by Houbigant, master of subtlety . . . smooth three drops of the new Translucid tinted Foundation-tone on your face and throat. Three drops . . . smoothed on with the fingertips . . . give a soft, dewy freshness . . . a sheer, natural velvetiness that is every woman's dream.

TWO...

Second in this lesson in loveliness . . . the new Translucid Sheer-Sifted Face Powder. Mist-fine and clinging, this subtle Powder becomes one with Translucid Foundation-tone . . . and permits your own delicate skin tones to "glow through." Together these Houbigant creations give you a look of *lasting* youthfulness that women envy . . . men adore!



In perfect shades for you . . . Foundation-tone, $1.50 . . . Powder, $1.50.

"SHEER MAKE-UP FOR SHEER BEAUTY"

Translucid

(GLOWING THROUGH)

HOUBIGANT

Translucid Lipstick . . . Cream or Compact Rouge . . . Mascara . . . and Eye Shadow . . . will complete your sheer make-up.

Reflect your personality

American women, their shoe stylists, and their shoemakers, all consider it a duty today to stimulate with styles of charm. It keys spirit and speeds efficiency. Our part is to reflect alert aliveness.

Buy good things that last

Tweedies
REG. U.S. PAT. OFF.
ALLURING FOOTWEAR

SAVE—BUY WAR STAMPS AND BONDS

TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY, MISSOURI

DISCOVERIES IN BEAUTY

It is bound to make your smile as gay as an Easter parade. "Smiling Red," the new young lipstick by Dorothy Gray, has the red redness of early apples. From Bonwit Teller's

A dozen reasons for making a ritual of your bath. This set of Henri Bendel's vials of bath oil in different fragrances and two cakes of their "Checkmate" Floating Soap, to soothe and scent

So that you won't be guilty of mixing your perfumes, Varva has followed suit and made "Follow Me" cologne and powder, as well as the vivid, lasting perfume. At Franklin Simon

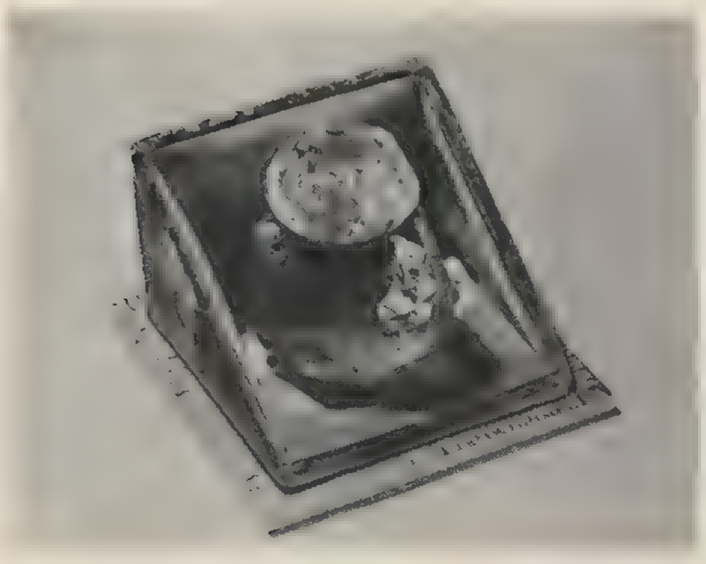
"Estrolar," a cream containing a precious substance, "Biocene," is the discovery of Princess Gourielli. Biocene, a chemist's formula for a natural compound, is a great aid for older skins

Non-rationed beauty in sterling silver for a keepsake compact and a to-be-treasured lipstick. Lucien Lelong makes these elegant accessories. Both superlatives found at Saks-Fifth Avenue

DISCOVERIES IN BEAUTY

Perfume is a perfect gift, and Suzanne's "Tout de Suite" in the small bottle is one answer to the week-ender's prayer; not too heady, not too sweet, but just right. Seen at Lord and Taylor

No, it's not a floral offering from your best beau, but "Mrs. Miniver Rose." This Revlon lipstick and nail enamel done up in the best florist's tradition, wax-paper and all. Bonwit Teller



A proud perfume with a proud name, "Altesse de Massenet." The flacon is a collector's item in itself. like a blob of shimmering crystal. In an attractive, odd box. Bergdorf Goodman's

As practical as a jeep, as handy as a lipstick, Ric's new solid perfume in a wooden case, safe from breakage or evaporation. In twelve different scents which include floral and spicy fragrances

Talcum, cologne, hand lotion, bath salts, a skin lotion, soap, even an anti-perspirant at your finger-tips, in a neat, pink, and pretty shelf to hang on your wall. Beauty Counselors thought this up

VOGUE STUDIOS

Keep your hip shape shipshape. Feel free to bend, climb, stoop, sit, or work for hours. Wear a Carter girdle, pantie girdle, or complete. Control with freedom is their forte. That's why a Carter figure always looks young and alive!

Note to pantie girdle fans! Carter's famous Ovalette crotch is made of soft fabric—lined with soft fabric—has a curved bracelet leg that stays put even when garters are detached. No seams to rub or chafe. Easy to keep clean. Try one pronto. You'll never change.

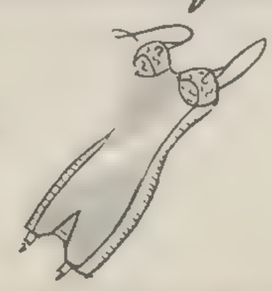
Sold by better stores everywhere in the fabrics and weights you want. Carter girdles and pantie girdles start at $2.00. The prettiest complete is only $12.50.

Carter's FOUNDATIONS... *control with freedom*

Carter makes all three types

OR

OR



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MUSIC MAKERS

(Continued from page 45)

too much in the hands and larynxes of professionals who do it perfectly. The rest of us who make music badly are also entitled to practise our private joy. The old American Protestant habit of singing hymns around the parlour piano, with soprano daughters and alto young sons harmonizing on "Onward, Christian Soldiers," was basically a sound amateur idea and, in its dignified, respectful way, a lot of fun.

For some time, there has been a revival of this impulse toward private music, in penthouses, Long Island loggias, and, for a considerable period, on our Western slopes. In California, the ukelele player was, fifteen years ago, a native feature on the back platform of the street-car, or the drugstore sidewalk. The cowboy laments and cow-hushing melodies began pushing East to join around Broadway with "Oh! Susannah" and move into the radio air and onto the suburban front porch after supper in barber-shop chords.

Recorder Revival

But the most singular recent development has been in odd instruments. The recorder, an antique, simple, melancholic wooden tooter, all the rage in the time of Shakespeare, when it figured in stage directions such as "alarums and tuckets without," is now being taught to devotees in progressive music schools. Probably, Queen Elizabeth's maids used to soothe her to sleep, after words with Essex, with the soft whinny of the recorder. Certainly, one of the best-known recorder players in the reign of President Roosevelt is Mrs. Jan Struther, who plays duets with her daughter. The recorder is tricky to play, but soft of sound and doesn't bother the neighbours when you're practising.

There's a packet of fine, early madrigal music that goes with it, if you're bright that way. The American interest in the recorder was borrowed from London, where, four or five years ago, the recorder became positively smart, had articles written about it in fashionable magazines, appeared at country week-ends in Palladian house-parties, and generally came to life.

One of our many American mistakes about the British is to think that, along with having no sense of humour (there is really no one droller than a good Cockney, unless it is Donald Duck, whom the male Cockney resembles), the English had no sense of music. There isn't a village on the tight little Island that hasn't had its local choral society; English amateur choirs are the truest piped on earth; and in Queen's hall, now bombed and empty of sweet sound, humble English choirs from shires and hamlets, under Nadia Boulanger or Toscanini, formerly sang like professional angels. In yesterday's trustful pre-war days, music was still an international food of love.

Quiet Trio

Three other choice instruments, now in revival, and peculiarly useful for apartment-house consumption, where you don't want to have your private love for amateur music cost you angry neighbours and the loss of your lease, are the clavichord, virginal, and harpsichord. "When I Am Laid in Earth," from the opera "Dido and Æneas" by Henry Purcell (1659—1695), one of the sweetest, saddest torch-songs ever written, can hardly be heard on the clavichord, except by those who care, if the cocktail shaker is shaking.

The virginal, smallest of these three ancestors of our modern piano, is so little you can practically play it on your lap. The virginal is a plucking instrument (the piano is percussion), and the plucking on the strings is done by sharpened and attached bird quills. Maybe a virginal will be too much for you unless you have a Park Avenue flat full of birds, all moulting.

The fiddle is historian Hendrik van Loon's favourite private diversion. The 'cello is a gentleman's game. We do not advise ladies to take up the 'cello unless they intend to live in slacks. It is not a skirted instrument.

It is regrettable to have to state that we owe our present happy vogue for the harmonica to the wretched Nazi barter system. There was a brief period, a few years ago, when the Nazis ran out of their dubious paper marks as international money, and began buying little things such as American material for German cannons and paying for them with harmonicas sent over wholesale. Few big steel men in Pittsburgh, or even beef raisers in Argentina, really wanted millions of harmonicas in payment, but that is what they got. Some good has come from evil. The harmonica has come into its own in the U.S.A., and moved from the sidewalks into the salon and, in some virtuoso instances, onto the concert stage.

Six Inches of Music

A harmonica makes a fool of the piano. Six inches of mouth-organ can do, for the home musician, what the full-sized mahogany grand does for the pianistic great. Among amateurs, the harmonica is the idiot's delight, the comfort for the musically inept whose fingers are ten thumbs, but whose ear can carry a melody, and whose heart is full of love for simple old-style tunes, or whose younger rhythmic sense can reach contrapuntal heights in a spot of sliding boogie-woogie.

I personally have enjoyed my bad playing of the harmonica for the past ten years, and only recently have discovered that I have been playing it consistently upside down—with the high notes to the left instead of the right, where they should be. No matter. There can be no bigoted right-side-up for the harmonica *afficionada;* any direction is good if the wind-pipe holds out, if the tongue can teach itself to be nimble, and if that antique yearning to make music under one's own steam is satisfied.

Furthermore, even if the harmonica player can't play the harmonica, the harmonica can play itself, after a fashion, if the player will only not stop breathing. Treated thus tentatively, the mouth-organ tends to play almost nothing but fragments of hymns, but it promises much. Merely in drawing the breath of life, if you keep your harmonica affectionately at your lips, you're bound to get some kind of sweet result.

The French painter, Ingres, also played the violin, so badly in comparison anyhow (Continued on page 88)

HEADING FOR THE ALTAR

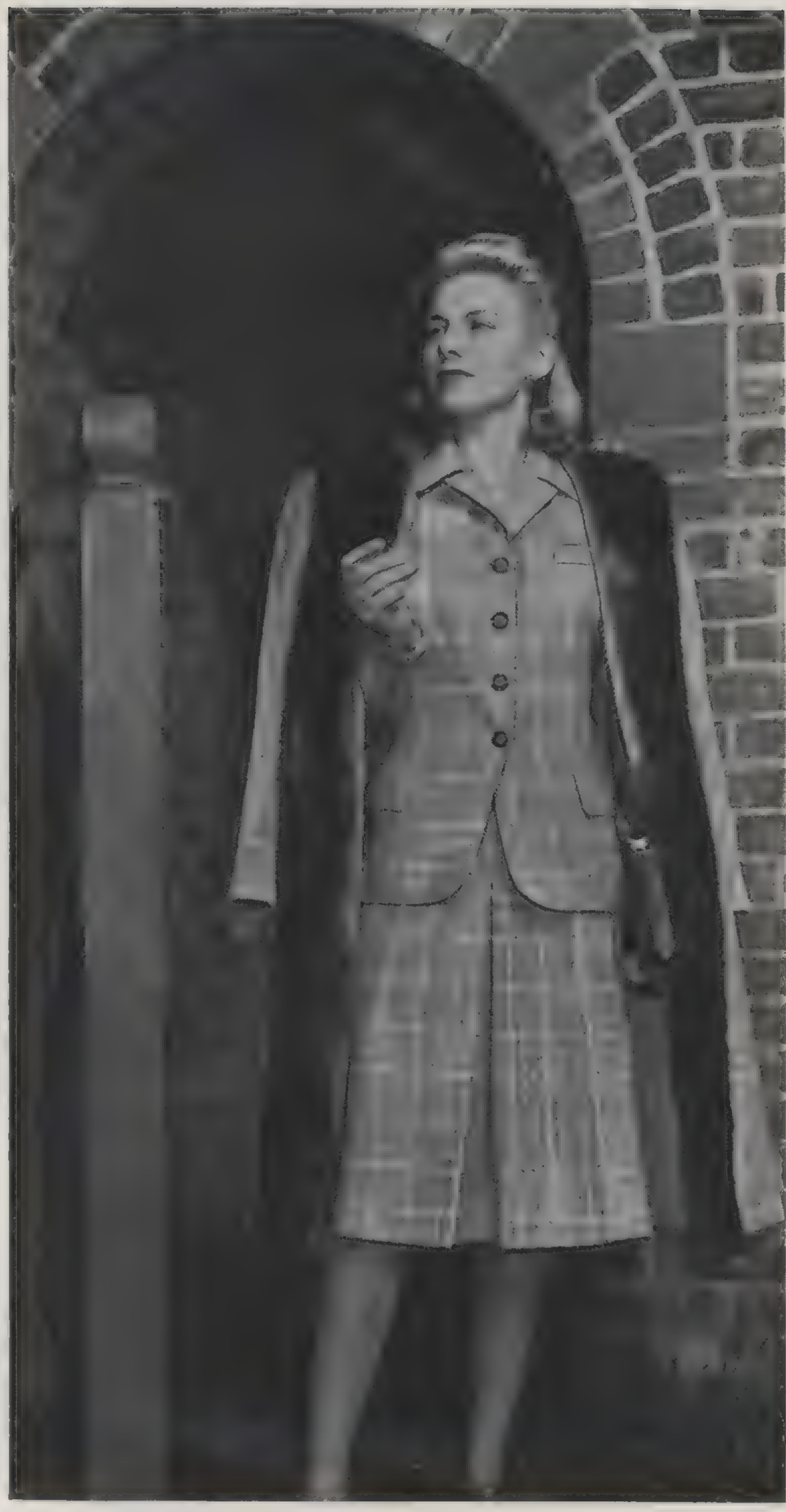
Four new head-dresses for wartime brides—all four by Lil Picard, talented designer at Bloomingdale. Left, a pancake of white malines, worn straight on your head; a white veil

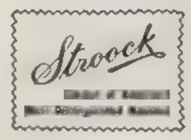
White rayon jersey turban, open-crowned, pearl-beaded in front. (Lovely with the white jersey bridal dress on page 41.) Add, if you like, a cloud of white veiling. Bloomingdale

Two white roses on combs to tuck in at either side of your face, leaving your hair uncovered. A short white veil falls becomingly from the back of your head. Bloomingdale

Russian peasant head-dress for an American bride—two thick braids of tulle wrapped around your head, holding your veil. It gives almost any young face an ethereal look. Bloomingdale

HORST





Realists Though We Are

about wartime clothes (and who thinks more astutely thereon than Stroock and Peck & Peck?), we still love the born-with-a-silver-spoon look. And it shines brightly in this furred tuxedo topcoat, clean-cut suit. Stroock's soft spoken plaid in purest blended wools begins the sterling silver elegance—perfect tailoring polishes it—sparkling muskrat adds the final hall-mark.

In tomato red, soldier blue or beige; topcoat, 98.50; suit, 39.95. Both Duchess acetate rayon crepe lined.

PECK & PECK

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PRIORITY PICTURE IN LINENS

ONE of the first things you'll consider as a bride is your linen trousseau. And its basic elements will consist of blankets, sheets, and towels. The war has affected all of them. You'll find there are things you can't get—things you've always taken for granted that have changed or no longer exist.

Nowadays—more than ever—you'll want to buy things that will last, things that will stand constant use, things that come under the heading of investments. You'll want to know what to look for in the things you buy. You'll want to be farsighted and knowing about whatever you choose. And you'll want to know just what you can get with present Government restrictions.

Blanket News

Wool has gone to war. There are enormous war requirements for wool that have to be met. More blankets for the Services, less for civilians. No more all-wool blankets are being made, in order to conserve wool supplies. The highest wool content a blanket can have these days is eighty per cent.—and most blankets are made with less so that more blankets can be produced.

It's true you'll probably find some all-wool blankets in the shops. There are still quite a few on hand. But once they're sold, that will probably be the end for the duration.

The blankets that are being made today are part wool, part other fibres—such as cotton, rayon, or mohair. Blankets made on cotton warps with wool fillings, or wool and rayon fillings, or wool and something else.

You'll be buying very wisely if you buy a blanket that is wool filled with a cotton warp. This is the kind of blanket our grandmothers knew, and—believe it or not—it will last much longer than an all-wool blanket. The cotton warp makes it that much stronger. It will be almost as warm as all-wool. It will look exactly the same. If you buy a blanket on this order, choose one that is seventy-five per cent. wool and twenty-five per cent. cotton.

Less expensive are blankets of wool and rayon mixed—wool and rayon for the "filling"; cotton for the warp. Up to now, the best mixture is twenty-five per cent. wool, fifty per cent. rayon, and twenty-five per cent. cotton. You'll find a lot of these blankets in the shops—they help the manufacturers conserve their supplies of wool. But remember that the more rayon there is in a blanket, the harder the blanket is to wash. The nap may tend to "mat down" after the blanket has been washed a few times. The more wool and the less rayon there is in a blanket, the better the nap will stand up.

Some blankets are made with Aralac instead of rayon. Aralac doesn't have this tendency to "mat down."

You can't buy dark-coloured blankets any more. The Government has restricted the use of dyes along with everything else, and blankets in deep shades are out for the duration. But you'll be able to buy light greens and pinks and blues.

The prices of blankets depend a lot on their weight, and on the quality and the proportion of wool used. In general, though, you can count on spending around $12 for an all-wool blanket; around $10 for one of wool and cotton (in a seventy-five per cent. and twenty-five per cent. mixture), and about $8 for a good rayon, wool, and cotton one.

Three and three-quarters to four pounds is the weight most mills are making now. You'd need two of these blankets when the weather gets really cold. Buy a blanket that's at least eighty-four inches long—any wool blanket will shrink a little in washing.

Are you short on storage space? Are your linen-closet shelves tiny and horribly crowded? Then you'll agree it would be wonderful if you could manage with just one blanket all year round. General Electric have the answer—an automatic blanket that's electrically heated by tiny flexible wires, invisibly running inside the fabric. These are connected to your own electric current and controlled by a little thermostat you can easily keep on your bedside table.

Set it to the heat you like, and it will keep your blanket at that temperature no matter how much colder or warmer your room becomes. It's all quite magical. The blanket itself is made of wool, rayon, and cotton—looks like any wool blanket, and can be laundered in the same way. More than the usual blanket, of course, but worth it—$34.50, plus tax everywhere, except on the West Coast, where it's a little more.

Sheet Story

You can still buy fine combed-percale sheets and pillow-cases. There may be a shortage of them later on—Government orders have to be filled before civilian needs. As yet, the supply is ample. But if you need sheets, this is the moment to buy them. And buy the best. They'll infinitely repay the initial extra cost with extra years of service, as well as pleasure.

Buy combed-percale rather than carded percale because they *will* last longer—because they're much stronger, as well as smoother. If you take care of them properly, they'll last from six to eight years. Remember that machine-hemstitching wears better than hand; that plain hemmed sheets or sheets with scalloped borders wear best of all.

No more pastel sheets—by Government order. Plain white, yes. But if you yearn for colour on your bed, you'll still be able to buy sheets with coloured hemstitching, gay embroidery, contrasting scalloping and monograms.

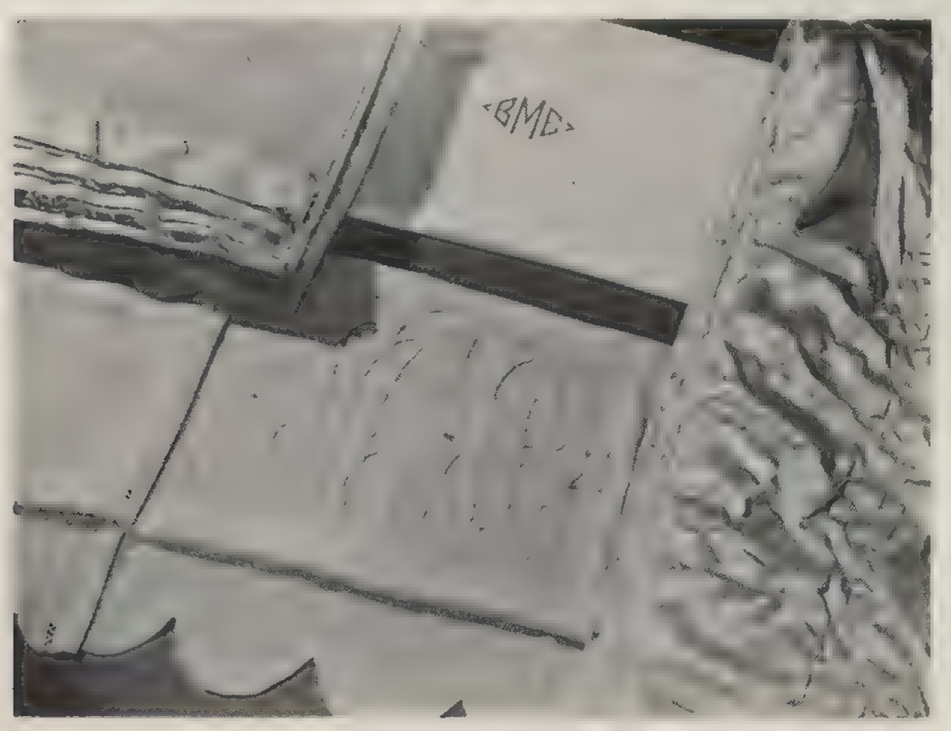
The Towel Picture

With towels, it's the same story—the Army and Navy must be served first. After them, you.

Towels, like blankets, fall under dye restrictions—no more dark shades, such as navy or wine. No browns, or "sands," or "creams"—none of the shades that use the same dye as khaki. Pastel towels, yes. And, because they conserve dyes, and they deserve to be popular—white towels with coloured stripes or floral designs; or best of all, solid white with your monogram the only vivid flash of colour.

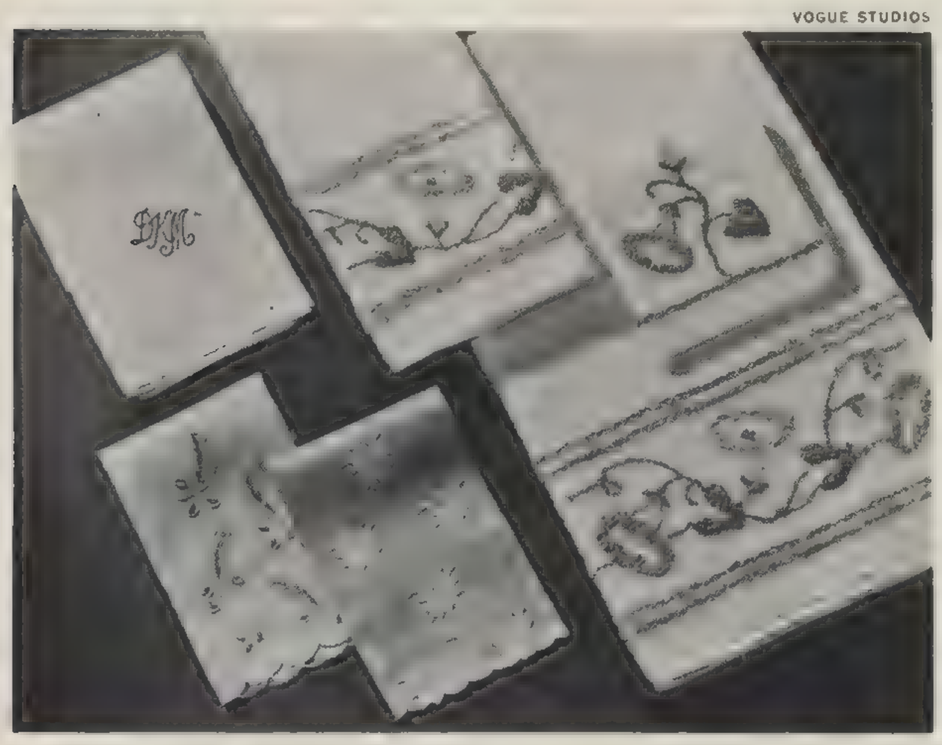
FOR WARTIME BRIDES

Sensible choices for wartime brides—top left, St. Mary's "Crescent" wool-filled blanket with cotton warp —warm, durable. Washable blanket-cover and pillow-case to match, of white lawn with batiste ruffle, threaded with pale blue ribbon. Léron. Crisp sheets in white with a blue monogram—Bates' Comb-Percale



Alternative choices—light on the budget, light on the eye. Chatham's "Sutton" blanket made of wool, rayon, and cotton—to meet the Government's restrictions on wool. Pure silk monogrammed blanket-cover in pink with wool-filled comforter to match. Both from Léron. Good investment: Utica fine Combed-Percale sheets

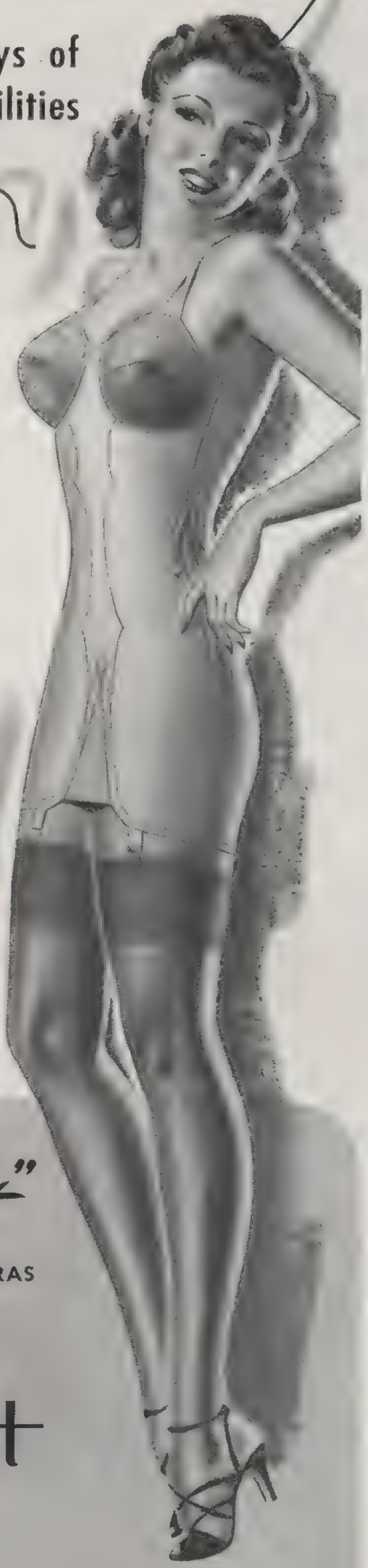
VOGUE STUDIOS



Towel trousseau. As yet, the Government restrictions on colours have not greatly affected coloured towels—except in dark shades. But white towels help conserve dyes. These Martex bath-towels have a bright flower design. Long-lasting white linen huck hand-towels and tiny linen guest ones with leaf designs. McCutcheon

FOR THE
SUPPORT
YOU NEED

...these hectic days of added responsibilities



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★ BUY A GOOD CORSET . . . AND TAKE CARE OF IT

IF YOU GO WHERE HE GOES

If Fort Devens, Mass., is where your husband is posted, you'll no doubt go to the Ritz Bar in Boston. For it, this dress of black rayon crêpe; jewelled belt; $23. Altman; also at J. W. Robinson

Fort Riley, Kansas, is cold, cold in the winter. Take, then, a suit that will fit under a coat. This—of wine wool jersey. Skirt; $10. Jacket; $10. Green blouse; $8. Altman; Carson Pirie Scott

Pensacola or Miami may be your next move. There you'll need cotton dresses that you can wear all year 'round. A Mayflower dress of green-and-white gingham; $6.50. Lord and Taylor. Joseph Horne

At Fort Bragg, N. C., and thereabouts, you'll wear classic dresses everywhere. Here—chartreuse cotton-and-wool jersey; fulness in bodice and skirt; $30. Bergdorf Goodman; also, Neiman-Marcus

WHEREVER HE GOES . . .

(Continued from page 42)

skiing in those regions from Christmas until late spring. Bremerton Navy Yard, Fort Lewis, and other stations in Washington and Oregon are alluringly close to Rainier, Hood, and Baker—all skiers' paradises. Gowen in Boise, Idaho, is near Sun Valley, and Payette Lakes where "Northwest Passage" was filmed.

The huge Great Lakes Training Station near Chicago offers all the North Shore section for convenient homes. Take heavy town clothes with you, and plan to explore the Hayden Planetarium, the Field and Rosenwald Museums, the Chicago Opera House.

In Los Angeles, you'll wear a fur coat in the winter, though you may not need it. From San Diego to Miami you'll be happiest in cool cottons—at least until Christmas. For all semi-tropical posts, take a washable wardrobe, and keep it very simple.

And here are a few detailed notes from some of our spies at other camps:

Pensacola. In case you didn't know, it may get cold and damp here in the winter, and houses are hard to heat. A Vogue editor *in absentia*, whose husband is stationed here, tells us that the most important thing is to have plenty of warm clothes: fur coats or heavy cloth ones, wool dresses, sweaters, jackets like the "cosies" shown in this issue.

Entertaining is pared 'way down to fit the arduous schedules of the hard-working husbands. This automatically rules out late evenings, makes for more little cocktail parties, and small intimate dinners.

For most of these occasions, you'll want a little black don't-dress sort of dress. Evening clothes are only absolutely necessary when you attend Saturday-night officers' dances...but those who like to dress for dinner anyway in their own houses still do. The long-skirt-and-top costumes on pages 30 and 31 are perfect for this kind of thing.

When it's hot there, it's very hot, so you will need cotton dresses. You'll need plenty of bathing-suits, too, but if you don't live right on a beach, take very few other beach clothes...you'll travel to and fro in regular clothes.

Miami. Here it's hot very late, and here, too, the resort season begins in December—so here you'll need light, summery clothes for daytime, with more urban dark cocktail-ish dresses for going out to dinner. Our correspondent in Miami—the sister-in-law of another of Vogue's editors—points out, too, that unlike most Army posts, Miami has a considerable night-club-and-restaurant life to offer; so you'll want to plan your dress-up clothes for that kind of entertaining instead of the usual Army functions.

Fort Riley, Kansas. Because, somehow, distances are less out here, some Army wives live as far away as Kansas City (100 miles off). Young Gloria Vanderbilt De Cicco, though, lives in Manhattan, Kansas, the nearest little town, in a small house which she has fixed up herself with the aid of local stores.

At Fort Riley, as at Pensacola, the Saturday-night dances are the only occasions for which you'd wear evening dress. (Even these, Mrs. De Cicco won't be able to attend for three months, till her husband finishes at Officers' Candidate School.)

But there is a certain amount of small entertainment, at people's houses—dinner, followed by bridge or games—for which you wear very informal evening clothes, or little "don't-quite-dress" things.

Kansas climate is very extreme: bitter cold winters, blazing hot summers...for which you'll need, respectively, tweed suits and summer cottons.

Fort Devens, Mass. Several special conditions here...Groton is so near that you'll be able to ride a lot.

Boston's proximity makes a difference, too. The Ritz bar and roof draw a big Army crowd...with the wives in metropolitan day-length dresses, and often dinner-clothes on the roof at night.

And Finally...At Fort Bragg, in North Carolina, you'll probably choose living quarters in nearby Pinehurst... where you'll wear the kind of spectator sports and evening clothes native to that resort.

In California, climate makes the same clothes-differences it does in Florida. San Francisco observes a certain urban formality; but the Southern cities are nice and informal nearly all the time.

And a few final general rules, worth remembering *wherever* you're going. Own some duffel-bags; they're easy to pack, cheap to ship. Keep a small hoard of Traveler's Cheques for emergency use after banking hours. Shop at the Commissary for considerable savings on groceries. Carry your birth certificate and your marriage license with you...it's handy to be able to prove, in a minute, who you are.

Don't expect treatment or advice from the medical officer...he's there only for the men. Don't criticize your station or your commanding officer—especially to civilians. If you *really* don't like your current post, plant a little parsley. Army lore insists this is a sure way to expedite move and change.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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the same time, this permanent is very lasting—months go by and its "never-a-hair-out-of-place" beauty is still there. After a Gabrieleen-with-Adepsol permanent, your hair becomes so perfectly manageable it just ceases to be a responsibility. Gabrieleen with Adepsol will perform this miracle for you, *no matter what type your hair!*

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ENTERTAINING ACCESSORIES

Mix your own salads at the table—and make your salads noteworthy with gourmet touches. Experiment with wine vinegars and herbs. This condiment set in bleached oak consists of eight pieces, as well as the tray. It costs $8. At Carole Stupell

Inspired accessories for buffet entertaining—a rack of three earthenware jars that keep food hot or cold indefinitely. The single large jar does the same. All, Alice Marks. Individual casserole complete with tray and knife. Carole Stupell

VOGUE STUDIOS

"Five O'Clock Wagon"—it's also known as the Tea-Wagon "break-down" because it all comes apart conveniently. Easy to take with you if you're following your husband to camp. In blond oak, walnut, or light mahogany. $38; Georg Jensen

DECORATIVE CAMOUFLAGE

(Continued from page 36)

be covered with canvas, and then papered, but then it would cost too much to be worth doing.

In a little-used room, such as a guest-room, wall-paper borders may be used on plain painted floors. Only the spaces near the doors will become worn, and an extra roll of paper should be kept for this emergency.

We planned a large bedroom with a white-painted floor with a broad border of Victorian roses. The walls and ceiling of the room were white. Wall-paper valances topped full, plain white linen curtains. A circle of roses was pieced and pasted together to surround the ceiling outlet of a small chandelier. A lambrequin for the mantel was made by covering a scalloped buckram pattern with roses pasted on, and binding it with a narrow tape.

Try Wall-Paper

One of the New York wall-paper houses shows a little room papered with a green lattice paper, its ceiling covered with an all-over paper of roses. The ceiling paper is cut so that the roses seem to spill down over the lattice, giving a rose-arbour effect. A little exaggerated, but gay and fresh for a dressing-room.

If you are clever at cutting and pasting, you might buy a discontinued wall-paper sample book from your decorator, and do some furniture in *découpage*. Old chests of drawers, tables, screens...there are so many places you can use this idea. Do you remember those old scrap screens that were in every English nursery in Victorian days? They were made up of chromos, valentines, old pastoral and flower prints, just about everything at hand. A screen, painted or papered a plain background colour, might be made a thing of beauty by covering it with flowers, birds, leaves, and branches.

The Ever-Useful Screen

Screens are infinitely useful. They are beautiful in themselves, they are useful to cut off one end of a room from another, and they are godsends when there is a pile of luggage to be hidden in a corner, or card-tables and such to be concealed. Now that building alterations are limited, or altogether impossible, screens may be used instead of partitions. Perhaps you wish to screen the dining-room end of your living-room. Two large screens will do the trick. Or you may wish to furnish that end of the room as a guest-room.

The screens should not be too heavy to move around easily, if there is only one entrance to your living-room. But if there is a door at the screened end, the screens may be as heavy as a real partition. They may be made of glass, or mirror, or of wood. Glass is cheaper than mirror. We made a pair of very tall screens of ground glass panels set into frames of natural wood. They were architectural in their height and simplicity. Another long screen was made of tall window-sashes, the kind used in French windows. These panels were picked up in a house-wrecker's warehouse, and cost very little. The hinges were the only metal needed to make them into an adequate and admirable partition.

Another instance of substituting ordinary glass for mirror was the paneling of a small hallway with panes of cheap, imperfect window-panes. A wooden moulding was placed at chair-rail height, and the space below painted the palest green, as were the door-frames. The space above was painted, or streaked, a (Continued on page 88)

"UNDER TWENTY" FASHIONS

THE "Under Twenty" maternity clothes shown on pages 68 and 69 are to be found in the following shops in cities across the country.

ANN ARBOR, Michigan	GOODYEAR'S
ATLANTA, Georgia	RICH'S, INC.
BALTIMORE, Maryland	HUTZLER BROTHERS CO.
BARTLESVILLE, Oklahoma	MONTALDO'S
BOSTON, Massachusetts	JAYS, INC.
CHARLOTTE, North Carolina	MONTALDO'S
CHATTANOOGA, Tennessee	MILLER BROS. CO.
CINCINNATI, Ohio	MABLEY & CAREW
CLEVELAND, Ohio	THE HALLE BROS. CO.
COLUMBUS, Ohio	MONTALDO'S
DALLAS, Texas	NEIMAN-MARCUS CO.
DENVER, Colorado	MONTALDO'S
DETROIT, Michigan	THE J. L. HUDSON CO.
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DECORATIVE CAMOUFLAGE

(Continued from page 87)

deeper green, and covered entirely with the glass panes, held in place by glass-headed nails. The whole thing was much less expensive than a mirrored wall would have been.

The carpet mills are turning out less and less. Many of them have been taken over by the Government, and broadloom carpets are limited to those already in stock. So we have to devise new floor coverings. We may buy bath-mats in one or two colours and sew or lace them together into large rugs. There are still old-fashioned mills that make over wool and silk rags into hit-or-miss rugs. And there are many heavy upholstery fabrics, often prettier and always cheaper than carpeting, which are as strong as our precious Aubussons. Given a good lining, such carpets will last a long time. Old carpets may be cut into ovals and finished with fringes, or may be scalloped and bound with carpet braid.

Chintz, like wall-paper, has of late been used on floors, but it must be perfectly laid on a perfect floor to be a success. And when varnished, each coat of varnish must be allowed to dry thoroughly before the next coat is put on. Also, the design must be carefully selected. An up-and-down design will give your room the effect of running away in one direction.

Don't throw away your old lamp-shades. You may not be able to get new ones, for when the frame-makers' present stock of wire is exhausted, there will be no more. You may make slip-covers for your shabby shades, or strip the frames and re-cover them neatly. One of those old evening dresses, too frail to be used otherwise, will give you unusual new shades. If you can afford it, have one of those women shade-makers who have been thrown out of work do your shades.

Problems of the War Bride

A war bride came to us with a problem. Her mother had given her a huge, old dining-table with many extra leaves, much too large for her apartment. We reduced the table to its minimum size, and made a piece of furniture of the five leaves. Four leaves were used as shelves, the fifth was cut into four lengths for the four uprights, and a long, tall whatnot, large enough to use as sideboard and serving-table, was the result. If not needed in the dining-room, it might have been used in the living-room for files of magazines, or in the hall for hats and coats and impedimenta.

Another war bride in a primitive little shack on the Mexican border has written me about her house furnishing. She bought a few kitchen chairs, and painted stiff flowers on the slat backs. The only refrigerator available was a wooden one, so she painted that to match the chairs. Overflow guests sit on wooden boxes covered in gay Mexican cotton slip-covers, with pads on their tops. Her husband may be moved at any time to another aviation camp, so she doesn't want a lot of furniture to move around. Her *chef-d'œuvre* is a table-cloth. Her husband is an instructor at the flying field a few miles away, and the hundreds of guests write their names on her table-cloth. She embroiders them in different coloured cottons, and says that some day this will be a record of this life.

There are so many things we can do. Over and over again, we make low tables of odds and ends, with mirror tops, or glass over lengths of old silk, or chintz, or wall-paper, or prints. We go on making little tables with china platters or silver tea-trays as tops. We go on covering big tables with voluminous covers of felt or velveteen or challis or whatever we have. We paint Chinese bird-cages and hang them from our ceilings, dropping the light-bulb into them and saving the expense of wiring. We make over our old bed-pillows into cushions and chair-pads. We make lambrequins for our ugly mantels, or, if they are excessively ugly, give them a coat of thick plaster, which gives them a pretentious absurdity we love. We study new ways of using artificial flowers, being careful to select the *very* artificial ones, and making a number of bouquets, so that we may not get too bored with them. We study our stock of objects of art, use them in new ways, make centrepieces of them for our dining-tables when we cannot afford flowers. Our houses are brightened, our friends are exhilarated, we save our money, and we have a grand time in our game of makeshift.

MUSIC MAKERS

(Continued from page 80)

with his fine painting, that *un violon d'Ingres* is the classic phrase for what you love to do, aren't paid for, don't do well, but wouldn't give up for anything. As a matter of fact, lots of our local music-makers are out of the Ingres class entirely. William L. Shirer, radio expert on German affairs, and Major de Seversky, airplane authority, both play the accordion; Elliot Paul, writer, plays it and the concertina well enough even to have pleased exacting Saturday-night listeners in French *bistros.* Marion Dorn, textile designer known for her work on the King of England's private train, plays the clavichord.

Bravig Ims, literary friend and critic of Gertrude Stein, is an expert on the virginal. Mrs. Henry Saltonstall plays the viola, among other things. Rockwell Kent plays the flute prettily. Lots of the ladies go in seriously for double piano practising and sport. Mrs. Philip Benkard and Mrs. Eustis Cochrane play double piano, and Mrs. Cochrane and Mrs. Lytle Hull are half of a four-piano set-up. And, of course, His Honor, Mayor LaGuardia, leads orchestras when not attending fires.

Great music is not produced by paltry, untalented means. Great music is for great composers, great performers, and great listeners. But in the petty pleasure where musical creation is small, the means trivial, and the result apologetic, there is a physical delight which has the breadth of any innocent, unself-conscious joy. For a few moments the music-maker can remember the myth of Orpheus.

WHERE IS THE FOOD OF YESTERYEAR?

By Grace Hegger Lewis

I'VE done a vast amount of long-distance motoring in my day, beginning with a T-model Ford, and that means a vast amount of long-distance feeding, so, though I have miraculously preserved my digestion, I have become a food hypochondriac. No restaurant is too famous for me to walk out of if the *cuisine* is not as *haute* as its prices—and if the music is too loud. Contrariwise, no dump is too lowly for me to enter if I see trucks parked outside—truck drivers know their hamburgers.

When I first saw the sign "Home Cooking"—in Maine, Louisiana, Minnesota, California—I naïvely thought I was about to taste not only the kind-mother-used-to-make, but the particular kind mother made in that region. A creamy Gloucester chowder, a full-flavoured New England boiled dinner, a corned-beef hash with Down East character. Or in Louisiana if it was called "Creole," it *had* to be good. The Middle West spelt fricassee of fowl and beef briskets. And the Far West was a Technicolor picture of Columbia River salmon, barbecued beef, and beans fiery with Mexican chili.

And What Did I Get?

For chowder, often dispirited bits of cod and naked-looking potatoes floating in skim milk. The boiled dinner resembled the soup, except the dispirited bits were corned beef with the lavish addition of water, one onion, one carrot, and one leaf of cabbage. In New England, corned-beef hash is the logical sequence to a boiled dinner, but all I got was a pulverized, paste-like, under-browned something often slapped down before me.

Full twenty years ago when I paid my first visit to the Gulf States, I was not disappointed. I did indeed feast on velvety bisques, *gombo z'herbes*, or a *civet de lièvre*, which took three days to make. But when motoring South last year, encouraged by the culinary delights which still prevail in Charleston, South Carolina, I could hardly wait until I reached the Gulf and scanned a menu which read:

Oysters Rockefeller
Turtle Soup
Pompano en Papillote
Jambalaya
Café Brûlot

Alas, I found the names, but not the cooking. Too many tourists, who could read but not taste, had visited these shores. With a few outstanding exceptions, restaurant meals had been reduced to the "quicky" level of the soda-fountain lunch or the ornate tastelessness of the maiden-lady tea-room.

Creole Cooking

So I asked an old native and said he: "Creole cooking is not what it was. The young Negro cooks don't take the same interest, and perhaps Prohibition ruined our palates. Some of the restaurants have ceased to be owned by men who were personalities and great chefs. Even the famous gumbo filé powder no longer comes exclusively from the ground sassafras leaf; it is mixed with wild bay."

Looking through an old book on Creole cookery, I noticed how little water was used in those days, and now we return to that point of view because we know the vitamins are destroyed by too much boiling water. As a Czarist general said: "If water is disagreeable in the boots, what must it be in the stomach?" So cook vegetables in a minimum of water, which must be absorbed by the time the vegetables are tender. Instead of putting a little hot water in the bottom of the roasting-pan, place the roast on a bed of small white onions and chopped carrots. And go light on flour for thickening. Use instead a scraped carrot or a little cream.

Cream Sauce

Speaking of which, how rarely does one get a good creamed sauce? Usually it tastes like library paste and destroys the flavour of the ingredients which are creamed. Use a Béchamel sauce instead of the familiar mixture of flour, butter, and milk. Of course, the Béchamel is more expensive and takes more time to make, but creamed dishes will have a professional flavour, and left-overs will not taste like left-overs. Which reminds me of a luncheon favourite of mine for using cold chicken or turkey. Chop white meat fine and stir it into a Béchamel sauce. Soft-boil some eggs (two eggs per person), and pour the sauce over them.

One Creole way of cooking the cheap and delicate little pan fishes, which so often are fried to a crisp, is to fry them in butter until nearly cooked, then add a little white wine and pepper and salt, and simmer for a few minutes. That's all.... When flavouring with sherry, try a dash of cognac or Madeira for a change.... Not enough parsley is used in seasoning. Most restaurants are content with a sprig on a plate by way of garnishing. Much better chop it fine and sprinkle over the top of the steak, the omelet, the potato.... Chopped mint need not be confined to mint sauce. Boil it with peas and when stewing lamb.

Use more often that little bouquet of green onion, parsley, laurel leaf, and thyme, (Continued on page 90)

TIME TO KEEP FIT

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WHERE IS THE FOOD OF YESTERYEAR?

(Continued from page 89)

tied together with a long string. Drop the bouquet for fifteen minutes only in the water where the green beans are boiling, and see the difference. And wherever did we get that nice-Nelly habit of slicing string-beans diagonally and thinly? Thus they are without savour, like overrefined people. When beans are not served their full length, they should be cut or snapped across.

Westward and On

With the above few hints to restaurateurs, let's move on to the Great Southwest. Pork jowls, black-eyed peas, mustard greens, and corn bread can be very wholesome, and on super ranches I have eaten super barbecues.

In California and the Northwest, I was greeted by palatial cafeterias and fish grottoes, and the "burger" (ham-, chick-, cheese-, nut-) so fantastically housed in nightmare structures that I yearned for a wide open space and an outdoor grill on which to cook my own little meat patty. Not a bad idea, in fact, for distances are greater and towns are fewer than on the Eastern seaboard, and I found the famous cracked crab and abalone and sand-dab are often mistreated, as are the clam fritters and chowder and broiled lobster of the Maine coast.

Columbia River salmon should be of an oily richness, but more often it tasted like pink blotting-paper. In fact, that is true of all those meaty, almost boneless steaks of cod, halibut, sturgeon, and swordfish. And it shouldn't be. My way of cooking an inch-thick steak of swordfish, for example, is to wipe the bottom of a heavy skillet and the fish itself with olive-oil. Have the oven very hot, and brown the fish quickly on both sides beneath the broiler with the oven door closed. Then lower the broiler and baste the fish with a sauce made of melted sweet butter to which pepper, salt, paprika, and a split clove of garlic have been added. Just before serving, add some sour cream, and consume immediately!

Planked Fish

In the states on the Great Lakes, I found fish in abundance, whitefish planked especially good, and, of course, the usual steak and fried chicken dinners, but where was the old-fashioned fricassee of fowl served with hot baking-powder biscuits or light and creamy mashed potatoes? And what of a rib-sticking vegetable soup, and hog and hominy (grits with breakfast sausages)?

As a civic service, make it a point to complain when the food in front of you is neither attractive to the eye nor to the palate, instead of raging or being resigned. Quietly call the headwaiter or the owner and explain just why you can not eat this dish and how it can be changed or improved. Often you are greeted with a haughty "No one has ever complained before," which means that so many of us don't know enough about good cooking to complain with authority. But usually your complaint will receive at least surface attention, and sometimes genuine thanks.

Firsthand Remedies

You won't have to go to the extreme I once did in a Paris restaurant grown too famous. It was a small restaurant, and the owner was in charge. I had ordered duck *à l'orange*, and when it arrived it was *rechauffée* and tough, and I said so. The owner told me flatly I was wrong, and presented me with the bill. I paid for the soup I had consumed and for the bottle of good Burgundy which had been uncorked. Then I arose from the table with the bottle of wine in my hand and walked to the door, accompanied I may say by cheers from the other diners who had not had the courage to complain.

And at home, learn or teach your cook to do some regional cooking yourself, and I know of no better aid than Sheila Hibben's *The National Cook Book*, and that delightful hymn of praise to *The Country Kitchen*, by Della T. Lutes. And incidentally, these regional dishes are so often made of the plainer, cheaper foods which some of us have come to disdain that to revive them (and enjoy them) would be one practical contribution to our home defense program.

FURLOUGH WEDDING

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I REMEMBER BILLY MITCHELL

(Continued from page 46)

momentum in the summer of 1918, when the United States War Department designated me final inspector, aeronautical engineer, and test pilot of battle planes manufactured in the Buffalo District. The Russian Naval Mission with which I had come here had lost all meaning through the political upheaval in my native land, and my offer to continue fighting under the American flag was declined on the ground that my combat and engineering experience would be more valuable just then at the production end.

Thus I found myself, only a few months after reaching the country destined to be my adopted fatherland, in the very thick of American aeronautical affairs. And inevitably I became aware immediately of the name and fame of General "Billy" Mitchell. Already his exploits in France and his "extreme" ideas on the future of aviation had marked him as a stormy petrel.

Incisive...Precise

I met General Mitchell, briefly and casually, at social and patriotic functions, on numerous occasions in the following years. From the start, I invested him with all the attributes of heroism. It is not at all extraordinary that his views, ridiculed by the military elders, did not sound "extreme" or far-fetched to some of us. The fact is that they rang true for practically all airmen who had seen actual combat. The derogation of General Mitchell was limited to the top flight of the military services. To the aviation men in the ranks, to the men who are today Generals in command of the air arm on all the United Nations fronts, his vision made sense from the first. General Mitchell had an incisive mind, with the rare combination of a poetic imagination and an engineering precision. When some aeronautical idea was propounded, he grasped it with speed and completeness, and then enlarged on it.

Through the intercession of another great figure in the history of American air power, Major Horace Hickam, then head of the Information Section of the Air Services, I was catapulted into the very middle of the airplane-versus-battleship discussion, agitating the country. (Hickam Field in Hawaii was named for him.) One day in 1921, Major Hickam came to my office unexpectedly.

"Alex," he said, "this time it's business. I recall what you've told me piecemeal about your operations against the German Navy, not only in the air, but with the Russian surface fleet. Now General Mitchell has challenged the Navy, and he has the chance to prove that an airplane can sink a battleship."

To me, as to most other active combat pilots, it seemed absurd that anyone should doubt the vulnerability of the battleship. It seemed to us merely a question of the size of the bomb, since the ability of airplanes to hit a moving target with considerable accuracy had been demonstrated during the war. I packed my grip and accompanied Horace Hickam to Washington for my first formal and extended session with General Mitchell.

The General was earnest in seeking practical information, so alert to the implications of every technical fact. Here was no gold-braided politician to be placated, but an unpretentious man of action to be informed. There was no need for pose or double-talk. What anyone had to give, whether much or little, would be accepted and utilized to full measure.

My recollections of three years of combat service were poured out. Billy Mitchell was a good listener. He heard of the ease with which we had scored direct hits from overhead on German transports, trawlers, and larger ships in the Baltic area and deplored the inadequacy of bomb weights for the job expected of them from the skies. I explained my conviction that bombing operations must be divided between two men, a pilot and a bombardier. In these and a lot of other matters, which at that stage were still obscure theories, he agreed enthusiastically. We talked the same aviation language—the language which military men trained in the old traditions do not understand even today, more than two decades later.

At the end of this first extended conference, General Mitchell suggested that I go to Langley Field for the impending test bombardments. In the last weeks of July, 1921, 1100-pound bombs were dropped on the derelict battleship *Ostfriesland*. They did no real damage. The Admirals exulted, and the public tittered. General Mitchell's ideas seemed to have fizzled. Further bombings with 2,000-pounders were scheduled, but even Mitchell's partisans were worried about the outcome.

Riga Experiment

It was then that I dredged up from my own experience an episode which was fated to douse the exultation. Horace Hickam called on the long-distance telephone and told me that there was only one more test to run and that was with the 2,000-pounder. He hoped for the best, but wanted to make sure he wasn't overlooking anything. As he talked, an incident in the Gulf of Riga suddenly came clear, as sharply outlined as if it had been a laboratory experiment.

We were stationed on the little island of Runo and had run out of gas, oil, and food. Finally a large transport ship showed up with supplies. After unloading, it left the bay for the open Gulf. Almost immediately the vessel was attacked by a lone German bomber. We chuckled with relief as we saw that all the eight light bombs had missed their target, falling in the water alongside the ship. In a few minutes, however, our laughter froze to anxiety. The SOS signal was raised on the mast, and our radioman came running from the radio tower to tell me that the transport was in distress. The small bomb, exploding under the water *near* the ship, had produced pressure enough to open the steel plates!

The rest is aviation history. Major Hickam rushed my story to Mitchell. At the next bombing, the 2,000-pounders were dropped *near* the target, and the underwater concussion sank the battleship.

One important advantage that the United States—and hence the United Nations—has over the enemy in the skies in the present war of survival is our highly developed bombing sight. For this advantage, General Mitchell's vision and (Continued on page 92)

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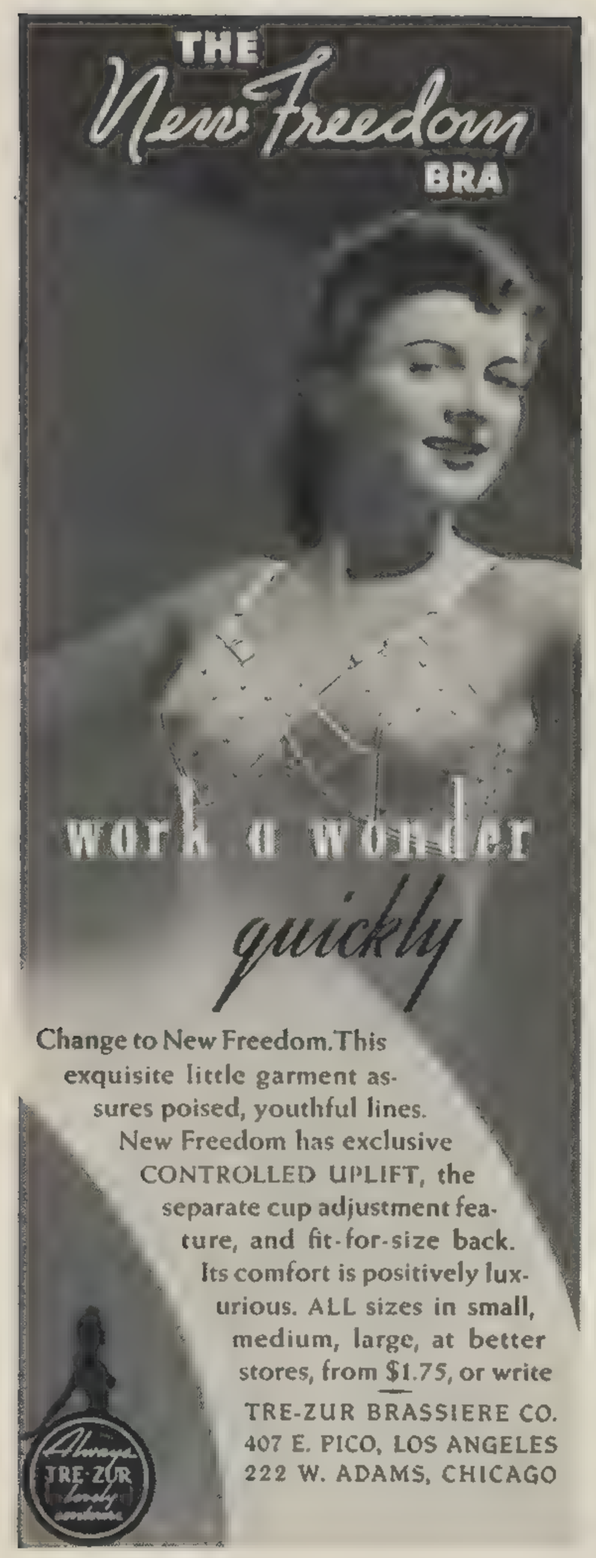

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I REMEMBER BILLY MITCHELL

(Continued from page 91)

courage are chiefly responsible. The tale needs telling, because it may help remind the American people of a great debt they owe to the air-power crusader.

The General had expressed regret over the primitive sighting devices available at that time. I thereupon ventured to describe to him a sight which I had myself invented and had actually used, in its first crude form, in a number of bombing forays. There and then, I had to give him all the technical details. The device, designed along the lines of the fire-control apparatus of a battleship, was complex for that day. I remember being deeply impressed by General Mitchell's ready grasp of technical details which even trained engineers had not comprehended so swiftly. And I was even more impressed by the way in which he took command.

"This is what we've been looking for," he exclaimed to members of his staff who were present. "It will do the trick."

The Famous Bombsight

Though attacked a thousand times over as a visionary, Billy Mitchell was always the man of action. He was of the breed of men who translate visions into realities. In his excitement over the invention, however, he did not forget the inventor.

"Have you patented this sight?" he asked me.

"No, sir."

"Well, I want your rights thoroughly protected. Our Government doesn't want anything for nothing. If it turns out well, you're entitled to everything that's coming to you."

Learning that I had no attorneys, he assigned Colonel Young and Lieutenant Harmon, members of the Patent Division of the War Department, to give me their services; and he cautioned me to pay the application fees out of my own pocket so that there could be no doubt of my ownership.

The man's sense of justice, his innate honesty, were as genuine as everything else about him. His integrity was so infectious that it permeated the entire Air Service under his command. I recall distinctly how, fourteen years later, when politics had crept into the national aviation set-up, he telephoned me to pour out his anger and disgust. He was unequal to what he felt was the backbiting, the intrigue which were foisting unsuitable aerial equipment upon our national defense.

At General Mitchell's personal request, I was employed as a consulting engineer by the War Department, in spite of the fact that I had not been here long enough to become a citizen. Under his direction, I inspected factories which could undertake the bombsight job. My recommendation that the Sperry Gyroscope Company be entrusted with the task was accepted, and the firm was asked for an estimate of costs. Until then the development of a bombsight had never exceeded a couple of thousand dollars. Hence there was consternation when the Sperry figure ran to nearly $50,000. The appropriate War Department officials promptly recommended that the whole idea be dropped as exorbitant.

At that point, General Mitchell stepped in. I could only explain to the General that the instrument was highly complicated and difficult to work out. He called the Sperry office by long-distance. Quickly he was convinced that even at that figure, the company was operating at cost or less. Mitchell, exceedingly interested in the future of the project, turned to his officers:

"We must find the money somehow," he said. "An automatic bombsight is essential to aerial warfare. Of what use are our bombers if they can't hit the target? Cut down the number of bombing planes if necessary, but the sight must be built."

When the others left, only General Mitchell, Major Hickam, Colonel Young, Lieutenant Harmon, and myself remained. General Mitchell stood up and faced me, half amused, half desperately serious. He said, "I've stuck my neck out in this thing, because I think you're on the right track. Go ahead and build the best bombsight you can. But God help you if it doesn't turn out the way you claim. In that case, the Department will see to it that Seversky's life isn't worth a nickel."

Major Hickam then said, his eyes pleased: "On the other hand, General, if the bombsight *does* live up to Seversky's claims, we must keep it an absolute secret for our country. In which case, our Department will see to it that his life isn't worth a nickel."

Toy Manœuvres

Under this double threat, I proceeded with the work at the Sperry plant. In the spring of 1923, less than two years after Mitchell had launched the project, the instrument was finished. The Sperry Company had done a splendid manufacturing job. I brought it to McCook Field, at Dayton, Ohio, where the Engineering Section of the Air Service took extraordinary precautions to guard the American secret. To test the sight on the ground before removing it to Langley Field for actual bombing experiments, I rigged up this home-made indoor testing scheme. A toy battleship was manipulated on the floor, so that its speed and direction could be shifted at will. The sight was mounted on high scaffolding, and missiles were released by automatic computation. Through Major Hickam, I notified General Mitchell that the device was ready for his inspection. One day, unannounced, he landed at McCook Field.

I have never seen anyone so high-spiritedly enthusiastic, so young, so boyish. He climbed to the top of the scaffolding and acted the rôle of bombardier; then General Mitchell was the pilot; then he was on the floor manœuvring the "battleship" to test the bombsight from every conceivable angle. When "hits" were scored, as they were every time, he shouted with exuberant joy. "That's the stuff, Seversky. Now let's get it down to Langley Field and drop some live ones."

The live tests were one hundred per cent. satisfactory. General Mitchell's willingness to stick out his neck for a national cause had been justified. America possessed the first all-automatic bombsight in the world. The principles of that instrument provided the foundation of our present sights, acknowledged to be peerless, and the chief credit (Continued on page 93)

For Victory

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VOGUE COVERS THE TOWN

Three Little Restaurants

Here's a trio of little places, each with a very personal, clearly defined charm of its own. None of them goes in for chichi or dressing up of any kind. But we liked them and thought you might too.

For a steak mood

For just steak, a baked potato, and perhaps a few fried onions, the place for you to go is Barney's Steak House, at 41 East Forty-Ninth Street. It's one of the few steak-houses on the East Side, and it's a good one too.

The sirloins here are big, but not frightening. More important, if you tell the waiter that you like your meat rare, or medium, he takes your word for it—and that's the way you get it. They also serve a shell steak—a long roll of tenderloin that is pretty marvellous.

We confess the first sight of the green sawdust-strewn floor is a little alarming, but the steaks will take your mind off that.

For a French mood

For good simple French cooking, the kind you used to get in innumerable little restaurants tucked away in Paris' side streets, go to Germaine La Bonne Hôtesse.

Germaine, the practically imperturbable French woman who runs the place, keeps an eye on the bar, the food, and the service. And the results of this surveillance are evident. The crabmeat *coquilles* are as good as any we've ever tasted. The chicken casserole has a flavour both fine and hearty. And there's a pleasant domestic wine served in carafes.

P.S. If you want something cooked especially for you, just call up in advance, the number is Plaza 3-0376. With a little time Germaine can turn out concoctions that are small miracles. Her place, at 144 East Fifty-Fifth Street, has a pleasant, well-scrubbed charm, and will be an addition to your dining out list.

For a South American mood

There's a little restaurant called Semon's at 216 East Fifty-Eighth Street, which is usually packed with people who have developed a passion for South American cooking.

There are many dishes here that are fun to investigate. But if you want to play safe, we can vouch for these few, because we've tasted them. In our sampling we tried a cocktail called *batida*. It's a smooth tasting drink, but carries with it quite an insidious wallop. It's built on a base of rum and honey. Then a dish called *abacate comcamaroes*, which turned out to be shrimp wallowing in a spicy sauce and stuffed into half an avocado pear. The Chicken Brazilian style is a savoury dish, with a highly seasoned sauce and served with wonderfully flaky rice.

Semon has hung his place with empty wine bottles, which is a fairly appropriate gesture, for he is something of a connoisseur. Since he really knows the South American vintages it's a good idea to consult him along these liquid lines.

Note from the Navy

It seems a little early to start talking about Christmas, but not if you're planning Christmas for Navy friends on sea-duty or stationed in some distant port. The Navy department says November first is the deadline for mailing such packages.

They've also made some pretty stringent size-rules regarding this overseas parcel post. No package can weigh more than eleven pounds. Keep that little fact in mind when you do your shopping, and also remember that easily transportable presents are the best, and those that are unlikely to be affected by sudden climatic changes.

P.S. The Navy says flatly: no electrical equipment, no food.

I REMEMBER BILLY MITCHELL

(Continued from page 92)

for this leadership belongs to General Mitchell.

Curiously, I came to know General Mitchell most closely, in the human sense, from about 1934 to the day of his death in 1936. I was then head of the Seversky Aircraft Corporation. We met often, now in New York, now in Washington. Though no longer in an official position, and though it was "dangerous" to be friendly with the crusader, Mitchell had legions of friends among airmen and was always intimately informed on aviation affairs.

He never complained about his personal ordeal. But he complained bitterly about ineptness and shortsightedness in the kind of planes being designed and built for America. His thesis—a thesis which has not yet been understood as it should be—was that the coming war would be technological, that America must win through its aeronautical superiority. We must make our boys supermen by giving them super-weapons, he said in effect.

Again and again, we compared notes on the last war, as a guide to things to come. We agreed that combat experience in the first World War was a valuable index to the one that was coming. The scale and effectiveness of air power would be multiplied vastly, but the strategic principles of war in the third dimension were already discernible to those who could free themselves from two-dimensional habits of thought.

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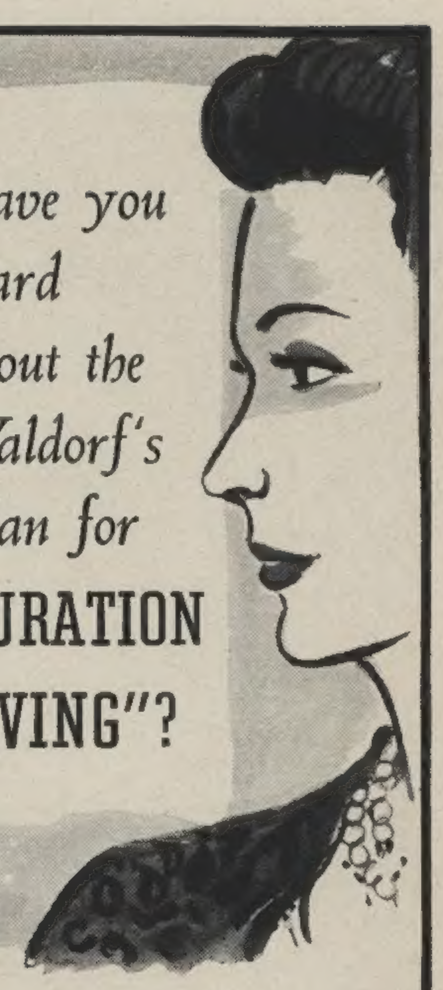

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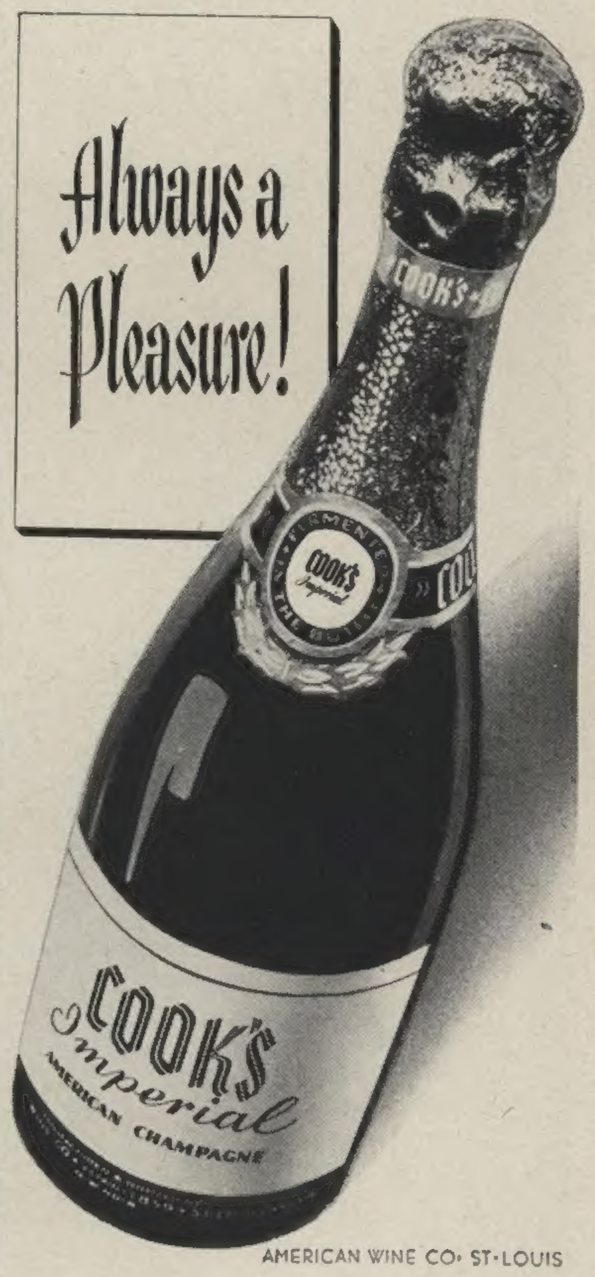


AMERICAN WINE CO. ST. LOUIS

MRS. McLEAN, LADY SQUIRE

(Continued from page 49)

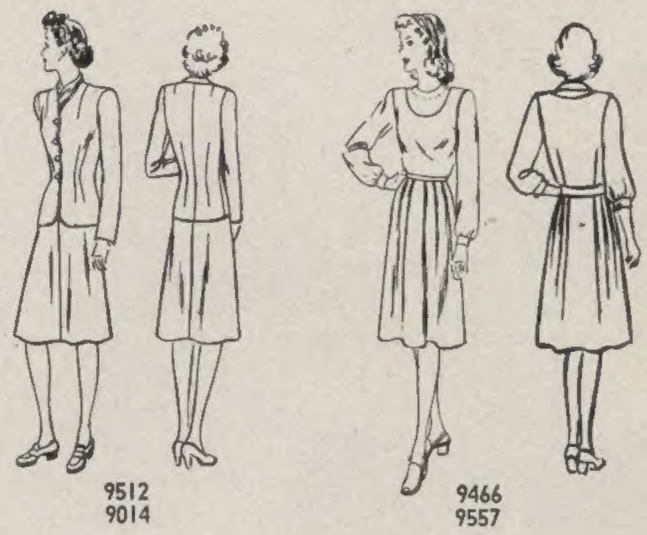
came there from Scotland, and the twenty or so village families who have grown up with three generations of McLeans are Scottish. The view from the garden centres on the white steeple of a Scotch Presbyterian church, whose pastor was once called "The Dominie." Actually, "Ashridge" is a string of farms, like a British estate, with the farms named for the people who live on them. For instance, "Townsend's Farm," on a bracken-grown mountain, is a dairy, and "Harrington's" is an egg farm, with three thousand chickens.

On the steep, wind-spanked upland pastures are Highland Galloway beef cattle, brought from Scotland by Mrs. McLean, and the only specimens of the breed in America. Prize-winning Jerseys munch in another meadow. The carriage-house is choked with collector's items—the three A. W. V. S. mobile canteens stand beside a velvet-lined sleigh, a green victoria, a pony-basket carriage, a throng of surreys, calèches, and rockaways.

In these blatantly bucolic surroundings, the formal, Palladian-pillared house makes more than one visitor gasp: "A Bellevue Avenue house in a cow pasture." No interior decorator has ever had anything to do with "Riverside." It is the product of three generations of distinguished taste and thirsty love for living. The china cupboards swell with Leeds, Lowestoft, Crown Derby, and a set of Cairngorm glass used by Queen Victoria at Balmoral. Whippets sleep, snuffling, beneath Duncan Phyfe chairs; Hepplewhite tables are obliterated beneath books. At the doors are boot-racks, bristling with crops and ratting canes.

The big bedrooms, each with a name-tag on the door, in the custom of English country houses, are heaped with rare patchwork quilts, stitched as intricately as altar-cloths. Hanging nonchalantly on both sides of doors are irreplaceable prints, and closets are stacked with more. Profuse, casual, unarranged, the house looks exactly what it is—the heart of a busy and downright happy farm.

DESIGNS FOR DRESSMAKING



Additional views of the Designs for Dressmaking shown on pages 62-63. All are "Easy-to-Make." No. 9512 in sizes 12 to 20 (30 to 38), 40 and 42. No. 9014, waist-measure 25 to 34. No. 9466, sizes 12 to 20 (30 to 38). Design Number 9557 comes in sizes 12 to 20 (30 to 38)

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This we do know: in the world's every hour of crisis there rises a particular man or group of men who are placed there by destiny to defy, to fight and ultimately to defeat a common foe. It is so with us today.

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No one has ever lived who knew the equal of their courage. And no people have ever had a stouter barricade against a foe. As our aviators fling themselves into that ultimate and decisive battleground—the sky, soaring with them are the hopes of the Democracies of the world.

They are not only fighting; they are "going to school" in a new realm where the scale of man's thinking is large. They see at first hand how small is the world, how easy to fly around it, how petty and futile its fences and boundaries, how inadequate its old yardsticks of distance, and how pinched is yesterday's concept of geography.

Their heroic task accomplished, these airmen will be returning to a new world of their own making, to the world *we* shall live in tomorrow—the world of the air as well as of land and water. The Vultee trainers in which they were cradled and the fighters and bombers in which they utilized their skill will sire planes of Peace. And the universal air will vibrate with their promise of things better far than we have known.

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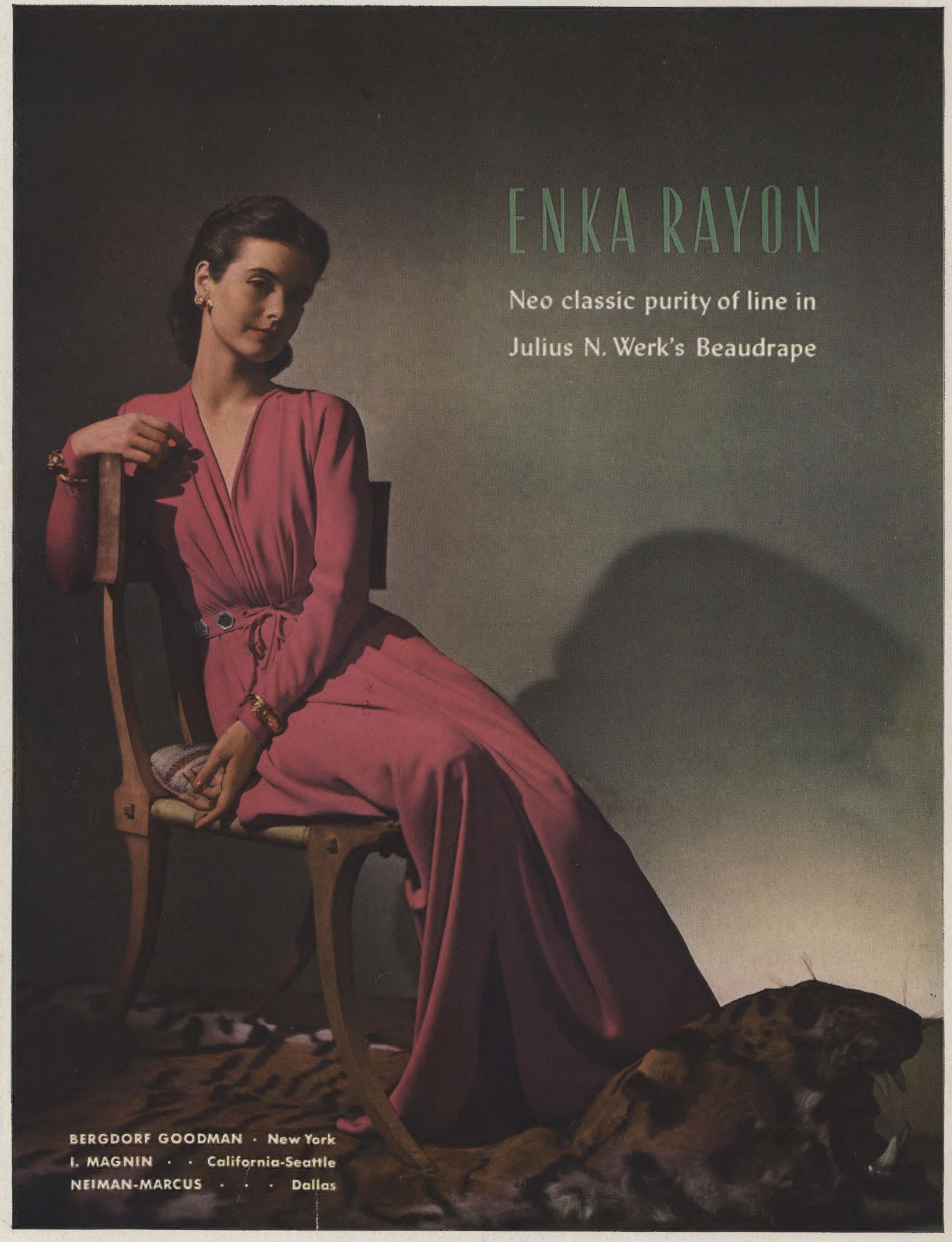

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